

HENRY COWELL: COMPOSER AND EDUCATOR

By

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TABLE OF CONTENTS

ACKNOWLEDGMENTS.....	iii
ABSTRACT.....	vii
CHAPTERS	
1. INTRODUCTION.....	1
Statement of the Problem.....	2
Research Questions.....	3
Need for Study.....	4
2. SOURCES OF INFORMATION.....	10
The Writings of Henry Cowell.....	11
The Writings About Henry Cowell.....	20
The Music of Henry Cowell.....	25
3. BIOGRAPHY	30
4. TEACHING CAREER.....	45
Music Appreciation.....	45
Composition and Theory.....	98
Cowell and the MENC.....	124
Synopsis of Teaching Career.....	128
5. HYMNS AND FUGUING TUNES.....	132
Hymn and Fuguing Tune No. 7.....	135
Hymn and Fuguing Tune No. 9.....	146
Hymn and Fuguing Tune No. 12.....	154
Hymn and Fuguing Tune No. 13.....	159
Hymn and Fuguing Tune No. 16.....	169
Gravely and Vigorously.....	188
6. SYNTHESIS AND CONCLUSIONS.....	193

APPENDICES

A SYDENHAM'S CHOREA.....	200
B COURSES TAUGHT BY COWELL.....	201
C MENC REPORT ON CONTEMPORARY MUSIC IN U.S....	209
BIBLIOGRAPHY.....	211
BIOGRAPHICAL SKETCH.....	222

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"Music written in the twentieth century presents a problem to educators, particularly to the teachers of composition. Just how detailed an approach to the music is possible? Just which composers and what techniques should be studied? Is there a real technique in the handling of new musical materials? If so, what is its relation to old rules of harmony and counterpoint?"

Henry Cowell posed these questions in 1954. The relevance of these questions to music education in the present day can be established by noting similar queries in current journals such as the Symposium of the College Music Society.

Henry Cowell's teaching career at such schools, as The New School for Social Research and Columbia in New York City, Peabody Institute in Baltimore, Eastman School of Music in Rochester and others, spanned over four decades.

The examination of his course outlines, his teaching methods, his writings, and his music revealed a philosophy of life that pervaded all aspects of his creative life. Based on that philosophy he found answers to the questions he raised that could be used as a model for developers of curriculum in our own day.

He wanted his students to explore all that was unusual. He had no single method of approach in either teaching or composition, other than a firm commitment to contemporary music, and particularly contemporary music by American composers. His students, whether they were in adult education or degree programs, were expected to assimilate information from many different stimuli including traditional sources, experimental techniques, and world cultures. At the same time they were encouraged to use the knowledge gained in whatever manner they felt most helpful.

The present study revealed an extraordinary man with a highly individualistic approach to music education and especially to contemporary American music that is applicable to music education objectives for the twenty-first century. His approach may well serve as a guide to music educators seeking to narrow the gap between the concert-going public and the modern composer.

CHAPTER 1 INTRODUCTION

Welcome and explore and inquire into everything, new or old, that comes your way, and then build your own music on whatever your inner life has been able to take in and offer you back again.¹

Henry Cowell became aware early in his career that contemporary music in America needed particular attention and nurturing. Finding that publishers were reluctant to accept music of an experimental nature, he formed The New Music Society and the New Music Quarterly for the express purpose of performing and publishing new music. He championed such composers as Charles Ives, John Cage, and Lou Harrison when few would take their work seriously. His own works exceeded the bounds of what was then the realm of the traditional.

He wrote New Musical Resources to explain the techniques he developed for his own music. For another book, American Composers on American Music: a Symposium, he requested from contemporary composers a series of articles,

¹ Henry Cowell, "From Tone Clusters to Contemporary Listeners," Music Journal, 14 (January 1956): 6.

not on their own works, but on the works of their fellows, which resulted in a unique addition to the literature.

He was one of the foremost collectors of indigenous folk music of locations as divergent as Russia, Africa, the Orient, and Iran, and he used these materials in his own works in such a way as to preserve their native authenticity.² He taught courses in composition and in appreciation at the New School for Social Research, Columbia University, Stanford, Peabody Conservatory of Music, Mills College, and Eastman School of Music. He wrote articles, music reviews, and, above all, music.

Despite this apparent success, throughout his life he was faced with the reluctance of contemporary conductors and audiences to accept his work and the work of his fellow musical innovators. In meeting this challenge he demonstrated his ability to articulate the importance of contemporary music.

Statement of the Problem

That "formal music" (i.e. music cultivated as an art, as opposed to "vernacular" music that requires no such training) has distanced itself from its public has been a matter of general concern throughout the course of the

² Bruce Saylor, "Cowell, Henry (Dixon)," New Grove Dictionary of American Music (edited by Wiley Hitchcock, 1986), I, 523.

twentieth century. A further frustration for American musicians is the overwhelming influence, in the musical sphere, of European traditions. Until World War I, German composers and performers were dominant in the life of musical America. Later, the students of the French teacher, Nadia Boulanger (1887-1979), and the students of the Swiss-born composer, Ernest Bloch (1880-1959), gained prominence. The European tradition espoused by these influences continues to be the major force in the United States. Experimental and contemporary music, and particularly American music, is poorly represented in the programs of our educational systems. This is true of music played by performing organizations and of music studied in academic courses.

Research Questions

Henry Cowell posed the following questions in 1954:

"Music written in the twentieth century presents a problem to educators, particularly to teachers of composition. Just how detailed an approach to the music is possible? Just which composers and what techniques should be studied? Is there a real technique in the handling of new musical materials? If so, what is its relation to old rules of harmony and counterpoint?"³

The questions are still valid today. The intent of this investigation was to discover how Cowell addressed

³ Henry Cowell, "Contemporary Musical Creation in Education," Etude, 72/9 (September 1954): 11, 49.

these questions and what answers he found for the questions he posed.

Restated below as research questions, Cowell's query guided the development of this biographical study. How did Cowell, as an music educator, approach the teaching of music of the twentieth century? Which composers and what techniques were covered in Cowell's own classes? What efforts did he make to close the distance between the artist and the audience of the twentieth century?

An additional significant consideration was related to Cowell's own musical output. How compatible were his teaching methods with his compositional style? Did he manage in his own compositions to find some relationship between the handling of new musical materials and old rules of harmony and counterpoint?

Need for Study

The relevance of these questions to music education as we approach the twenty-first century became apparent in a preliminary review of current literature. In 1989 the College Music Society published its report number 7, Music in the Undergraduate Curriculum: A Reassessment. This report had as one of its goals to "stimulate discussion within the academic community concerning the impact on . . . the changing climate for music and other arts

disciplines in an increasingly practical and scientific world." ⁴

The first point addressed by the College Music Society report was that of the cultural diversity of the United States:

The concept of the American melting pot has been seriously challenged. In its place the theory has arisen that our social fabric resembles a mosaic of various ethnic communities, each of which contributes to the national culture while proudly maintaining its distinct cultural identity. Hence, the most appropriate education in music may be one that nurtures the capacities and provides skills to comprehend a multiracial, multiethnic orientation--an education that will promote respect for a wide range of cultural groups.

. . . We must recognize that much of the current population does not spiritually identify with art music of the Western European tradition. It is the better part of wisdom to view this shift as an opportunity to expand our educational base in order to reflect the cultural resources in our society.⁵

Under the section of the report labeled "the Role of Academia in the Cultural Community," the problem of art music moving further away from its public was addressed:

Why has the general public moved art music out of its daily circle of life and onto the cultural reservations of the college and university campus? In view of this displacement, the traditional role of music faculties must be expanded to bring these two communities (young people and artists) closer together.⁶

4 Music in the Undergraduate Curriculum, (Boulder: College Music Society, 1990), p. 4.

5 Ibid., p. 7.

6 Ibid., p. 8.

Susan Cohn Lackman of Rollins College presented this assessment of the current scene in her report on new music and accessibility:

Up until the middle of this century, the public was used to having speedy access to new music by talented composers. Slowly the audience for concert music has vanished, and the only new compositions that the public is apt to hear are those written for commercials, films, or other popular media. In a short time the university-trained composer of concert music has become an unusual creature, and audiences have become unaccustomed to hearing new music, even in the concert hall. The lament of modern composers is that, when their music is played, it is performed only once. This problem may be addressed immediately by both performers and audiences. In addition, there are avenues by which the composer can come out of the "ivory tower" (where most composers hide) and communicate with the general public through radio and television through personal appearances and general interest lectures, and in teaching classes that are not targeted at the rarefied music student.

The College Music Society report indicated a need for a more comprehensive perspective:

The curriculum needs to expand to include 1) musics other than those of the Western tradition, both folk and art, 2) Western folk musics and the vernacular tradition, and 3) the experimental directions⁷ of the expanding Western art music repertory.

This need was echoed by Daniel Binder of Lewis University, in Romeoville, Illinois, in his appraisal of

⁷ Susan Cohn Lackman, "A Personal Observation on the Composer, the Performer, and the Community," in CMS Proceedings, The National and Regional Meetings: 1988, edited by Michael J. Budds (Boulder: College Music Society, 1990), p. 72.

⁸ Music in the Undergraduate Curriculum, p. 15.

music history texts concerning their treatment of American music:

The teaching of music history in the Western tradition at the undergraduate level in the United States has a profoundly Euro-centric bias. The results of a survey of commonly used music history textbooks and reference books used for instruction in colleges and universities across the country clearly show that American music is largely ignored. In the last sixteen years only two music history texts have included American music. Of those two, only one remains in print. The other relegates its materials on American music to the end of the book, where it can be safely omitted.

Cowell was well aware of these problems and devoted a great deal of his life to the cause of American music. An investigation of his career as a music educator, might lead toward an increased understanding of the place of our national composers in course offerings and concert halls, and may serve as a source for developing a relevant curriculum for bringing the student of music a more balanced perspective of contemporary musical thought.

The research questions related to Cowell's efforts in music education were formulated in an attempt to assess Henry Cowell's contribution to the pedagogy of music education in the twentieth century. Having been associated with the teaching faculties of the New School for Social Research, Peabody Conservatory of Music,

⁹ Daniel Binder, "Teaching Music History From an American Perspective," in CMS Proceedings, The National and Regional Meetings, 1988, edited by Michael J. Budds (Boulder: College Music Society, 1990), p. 73.

Columbia College in New York City, Mills College, Stanford University, the University of California at Berkeley and the Eastman School of Music, Henry Cowell had definite ideas about what should be included in the college curriculum. This study was proposed in order to extract those ideas that may be applicable to other college and university situations.

The research question related to Cowell's own musical output was proposed as an outgrowth of his challenge to other composers, and teachers of composers, of the twentieth century. How did his own compositions balance musical materials with the old rules of harmony and counterpoint?

Although Cowell composed in many of the traditional forms utilized by composers for the past two hundred years, such as symphonies, string quartets, suites, and others, he developed one form that is unique, the hymn and fuguing tune. This form is based on the tradition of early American hymnody. In Cowell's hands it became a bisectional form, "something slow followed by something fast" as Cowell described it.¹⁰ Although the hymn and fuguing tunes number up to 18 in various combinations, number 17 was given its own name rather than a number in

¹⁰ Bruce Saylor, "Cowell, Henry (Dixon)," New Grove Dictionary of American Music, I, 523.

the series, and number 11 became a Thanksgiving Hymn in an expanded form. Cowell also used both hymns and fuguing tunes separately as movements of other works, and some hymns and fuguing tunes were not part of the numbered series. Some are unpublished and others are no longer in print. To examine all of the works in this form was beyond the scope of this investigation; therefore, a representative sampling was covered in order to determine the validity of Cowell's commitment to the establishment of a relationship between the handling of new musical materials and the old rules of harmony and counterpoint.

The focus of this study was to determine whether a corollary could be established between the efforts of Cowell on behalf of music education in America and the efforts of concerned music educators of the present time. It would appear that the materials were available for such a study and that the study would be a significant contribution to the literature.

CHAPTER 2 SOURCES OF INFORMATION

Three categories of sources were identified: the writings of Henry Cowell, writings about Henry Cowell, and the music of Henry Cowell. The first category, his writings, can be further divided into his books, his articles and reviews, and the course descriptions found in the college catalogues where he taught. The second category can be divided into articles about him and mentions of him or his work in texts and references works. The third category is his musical compositions.

In addition, Bruce Saylor has compiled a list of all books and articles written by Cowell, as well as a list of his music in The Writings of Henry Cowell. William Lichtenwanger has become to Cowell as Koechel was to Mozart by compiling a complete list of all of Cowell's compositions in chronological order in The Music of Henry Cowell: A Descriptive Catalog. A third important source is Writings About Henry Cowell: An Annotated Bibliography, recently completed by Martha Manion.

The Writings of Henry Cowell

Cowell's first book, New Musical Resources (1930), sets forth both philosophical and technical principles concerning contemporary music. In it he addressed many of the problems facing modern composers, including the difficulty of using standard notation for writing music which does not follow standard practice. This book was written between 1916 and 1919 as a result of his studies with Charles Seeger in composition, and with Samuel Seward in English composition.¹ Seeger had insisted that the innovator must systematize his use of musical materials, and he must create a repertoire using his own innovations.² The information in this book has served as a source of inspiration to others who, like Cowell, were seeking to expand the musical materials available for composition.

In writing about his Fugue for Percussion, Lou Harrison stated, "I had got the idea of the identity of cross rhythms with the overtone series from Henry Cowell's book New Musical Resources years before and the idea of making a fugue for relations in rhythmic form intrigued me."³

1 Bruce Saylor, "Cowell, Henry (Dixon)," New Grove Dictionary of American Music (edited by Wiley Hitchcock and Stanley Sadie, 1986), I, p. 520.

2 Henry Cowell, New Musical Resources (New York: Knopf 1930), p. 50.

3 Stuart Smith, "Lou Harrison's Fugue for Percussion," Percussionist, 16/2 (Winter 1979): 47.

John Cage also acknowledged the debt he owed to Cowell: "Two of the inspiring books--inspiring because they gave me the permission to enter the field of music--were New Musical Resources by Henry Cowell and Toward A New Music by Carlos Chavez, the Mexican composer."⁴

Stuart Smith best summarized the basic tenet of New Musical Resources by stating that "The main focus of the book is Cowell's concept of creating a wholistic musical system based on the overtone series. He saw pitch and rhythm simply as different manifestations of one set of mathematical principles (If one slows a pitch down, it becomes a rhythm, and conversely, if one speeds up a rhythm, it becomes a pitch)."⁵

Just as in the matter of tone we start with a simple fundamental tone like the C of sixteen vibrations to the second, so we base our metrical system on a simple base. A measure of 2/4 metre, if completed in exactly one second (which would be the case if the metronome were set at 120), bears a direct relationship to the tone of C of sixteen vibrations, since if this tone were carried down three octaves, the result would be a vibration, or rhythm, of two impulses to the second.

Two other books comparable to New Musical Resources, Rhythm (1935) and The Nature of Melody (1938) have not been published. Saylor stated that The Nature of Melody was

⁴ Richard Kostelanetz, Conversing with Cage (New York: Limelight Editions, 1988), p. 39.

⁵ Smith, "Lou Harrison's Fugue for Percussion," p. 47.

⁶ Cowell, New Musical Resources, p. 67.

written during the time that Cowell was imprisoned in San Quentin and that Rhythm dated from the same years.⁷

The same author, writing on Cowell for the New Grove Dictionary of American Music dated Rhythm from ?1935 (question mark is Saylor's).⁸ If it was written in 1935, it predated Cowell's internment.

Saylor describes the two works in this way:

The Nature of Melody is a book-length treatise apparently meant for practical use. The book draws basic principles and some original insights from melodies in the Well-Tempered Clavier and a handful of other classic tunes perhaps culled from memory.

Rhythm is a much shorter and more tersely written treatise, possibly incomplete. Clearly a pedagogical tool, it contains no analysis of examples from the musical repertory but instead presents a series of progressive rhythmic patterns meant to be practiced by the student. Cowell takes a fresh look at traditional rhythmic notation and makes stimulating observations, enunciating in the process his own theories about it. The primary purpose of Rhythm, however, is to unlock difficulties of contemporary rhythmic performance.

American Composers on American Music: A Symposium was published in 1933 by Stanford University Press. Cowell edited this work and contributed several essays to it. In it American composers discuss not only their own music, but also that of other composers. This work is still

⁷ Bruce Saylor, The Writings of Henry Cowell: A Descriptive Bibliography (New York: I.S.A.M., 1977), p. vii.

⁸ Saylor, "Cowell," in New Grove Dictionary of American Music, I, 520.

⁹ Bruce Saylor, The Writings of Henry Cowell, p. vii.

considered a primary source of information for contemporary ideas of the 1930s.

The idea for this book may have come from an article by Aaron Copland published in Modern Music, "America's Young Men of Promise," in which he gives his assessment of the abilities of his contemporaries.

Wiley Hitchcock supported this suggestion in Music in the United States: "It is interesting to compare Cowell's grouping of composers according to accomplishments and ideals with that of Copland written a few years earlier."¹⁰ Copland categorized his "young" contemporaries as four Prix de Rome men, three revolutionaries, five free-lances, three pupils of Ernest Bloch, and two pupils of Nadia Boulanger.¹¹ Cowell made the list as one of the Revolutionaries:

Henry Cowell has hardly suffered from lack of publicity. He has presented programs of his music from coast to coast and throughout the continent, even in districts as remote as Poland. He has written much for the piano and for small groups of instruments. Like Schoenberg, Cowell is a self taught musician, with the autodidact's keen mind and all-inclusive knowledge.

But Cowell is essentially an inventor, not a composer. He has discovered "tone cluster," playing piano with the forearm, and the string piano. Yet from a purely musical standpoint his melodies are banal, his dissonances do not "sound," his rhythms are uninteresting. Cowell

¹⁰ Wiley Hitchcock, Music in the United States (Englewood Cliffs: Prentice Hall, 1988), p. 189.

¹¹ Aaron Copland, "America's Young Men of Promise," Modern Music, 3/3 (March-April 1926): 13.

must steel himself for the fate of the pioneer, opposition and ridicule on the one hand, exploitation and ingratitude on the other. His most interesting experiments have been those utilizing the strings of the piano. The Banshee, when performed in a small room, is musical noise of a most fascinating kind. Perhaps if Cowell develops along these lines he may even make¹² distinctive path for himself as a composer.

Cowell was no less caustic in his assessment of Aaron Copland in 1933, some seven years later:

A fifth group may be made of Americans who do not attempt to develop original ideas or materials but who take those original ideas or materials which they already find in America and adapt them to a European style. To this group belong: Aaron Copland, who uses jazz themes and rhythms in music which is otherwise modern French in conception. Such of his music as does not utilize jazz material is also French in style, and is of the type¹³ that is amusing and sounds well immediately.

The tone of Cowell's printed response and his categorizing of composers in the style of Copland's previous article can hardly be considered coincidental.

Copland, however, got in the last word in his dismissal of Cowell in a follow-up article in 1936. His identification categories at this time were: ". . . those who have made a more or less sudden rise to prominence since 1926; those who have continued to compose along the same lines in a steady unwavering fashion; those who have

12 Ibid., p. 16.

13 Henry Cowell, American Composers on American Music (Stanford: Stanford University Press, 1933), p. 7.

remained in comparative obscurity; and those who have abandoned composing altogether."¹⁴ "In speaking of the second category--composers who have continued more or less along the same lines that they had adopted before 1927--I had in mind such varied personalities as Hanson, Sowerby, Cowell and Moore."¹⁵

Cowell remains the incorrigible "experimenter" of the 20's. In 1926 I wrote: "Cowell is essentially an inventor, not a composer." I must regretfully still subscribe to that opinion, despite the ingenuity of his ¹⁶ Synchrony for Orchestra.

Although following the thread of the competition between Copland and Cowell is not a major part of this investigation, establishing Henry Cowell as a major force in American music is very important. The similarities in their lives and influence require inspection and are difficult to ignore. Both Copland and Cowell taught at the New School for Social Research in the 1930s, both wrote extensively for magazines on the subject of modern and especially American music, both were active in their support for other contemporary composers, and both sponsored concerts of contemporary music (the Copland-Sessions Concerts and Cowell's New Music Society concerts).

14 Aaron Copland, "Our Younger Generation: Ten Years later" Modern Music, 13/3 (May-June 1936): 4.

15 Ibid., p. 6.

16 Ibid., p. 7.

In regard to the Copland-Sessions Concerts, Oja reported:

The music included in the first season of concerts was all of American origin and represented two of the existent camps: the French-influenced composers (especially those whose names are so often connected with Copland's) and the Cowell group.¹⁷

Elliott Carter supported this "rivalry between equals" argument in an article in Perspectives of New Music in 1965:

. . . the generally high level of interest in contemporary music initially prevalent in this country in the 1920's gradually filtered into two rival camps. One, associated mainly with the League of Composers (Copland) and represented by Stravinsky, Bartok and the Boulanger school, received enthusiastic support from Serge Koussevitzky and the Boston Symphony, and found little trouble in securing commercial publication. The other centered around the Pan-American Association of Composers (Cowell) whose members included Ives, Ruggles, Varese, and their younger experimentalist confreres, did not attract such advantageous exposure; instead this group came to rely almost solely on New Music 18 for the dissemination of its creative efforts.

Despite this rivalry, Copland is represented in Cowell's American Composers on American Music in a chapter he submitted on Carlos Chavez, the Mexican Composer.¹⁹

¹⁷ Carol J. Oja, "The Copland-Sessions Concerts and their Reception in the Contemporary Press," The Musical Quarterly, 65 (1979): 214.

¹⁸ Elliot Carter, "Expressionism and American Music," Perspectives of New Music, 4/1 (Fall-Winter 1965): 3.

¹⁹ Aaron Copland, "Carlos Chavez," in American Composers on American Music, edited by Henry Cowell, (Stanford: Stanford University Press, 1933), p. 102-106.

Cowell's long association with Charles Ives resulted in the biography Charles Ives and His Music, written in collaboration with his wife Sidney Cowell and published in 1955 by Oxford University Press. This is the definitive biography of Ives and written with an insider's knowledge of his life and work. Cowell was the first to publish much of Ives's work, and Ives anonymously supported New Music, the quarterly magazine which published new music and which was planned, organized, published, and distributed by Cowell almost single-handedly.

The effort for which Cowell received most recognition was New Music Quarterly, a publication that printed avant-garde music at a time when getting such music printed was extremely difficult. Along with the music were explanations and biographical notes, often written by Cowell himself. Cowell began this venture as an outgrowth of the New Music Society, which he founded in order to get progressive music performed. New Music Quarterly began publication in 1927 and continued under Cowell's direct supervision until 1936. From 1937 until 1940 Gerald Strang took over the work of preparing the magazine. Cowell resumed the direction in 1940 and continued in this capacity until 1945 when the press of other duties required his attention. After Cowell resigned the directorship for the second time, Lou Harrison, John Cage, Frank Wigglesworth, and Vladimir Ussachevsky (all students of

Cowell's) each worked for a time as chairman of the publication before the operation was turned over to the Theodore Presser Company. It is a measure of the self-effacing quality of Cowell's personality that not until 1940 was one of his own works, Maestoso, printed in the magazine which he owned and published.²⁰

Of the many articles written by Cowell for other publications, a great number were for Modern Music, which was an organ of the League of Composers. In an analytical index compiled by Wayne D. Shirley and edited by William and Carolyn Lichtenwanger, Cowell's contributions and mentions comprise one full page and parts of two others.

The articles cover such diverse topics as the composers Ives (X/24-33), Varese (V/2/9-18), Roldan and Caturla (XVIII/98-99); festivals (XIX/42-44); how Russia uses music in war time (XIX/263-265); and the interest of West Coast composers in percussion music (XVIII/46-49).²¹

Saylor listed two hundred articles by Henry Cowell in The Writings of Henry Cowell. In addition to Modern Music and New Music, these articles are in such diverse publications as The Music Journal, Pan Pipes, Etude, High

20 Rita Mead, "Henry Cowell's New Music: 1925-1936." (Ph.D dissertation, City University of New York, 1978), p. 365.

21 Wayne D. Shirley, Modern Music: An Analytic Index (New York: AMS Press 1976), pp. 52-54.

Fidelity/ Stereo Review, Musical Quarterly, American Record Guide, New Freeman, The Ohio State University Bulletin, the New York Herald Tribune, and Recreation.

The Writings About Henry Cowell

As is to be expected with a person of Cowell's stature there are many articles concerning him, starting in 1919 (Lewis M. Terman, The Intelligence of School Children)²² and continuing, after his death in 1965, on to the present time ("Henry Cowell, Leo Janacek, and who were the others?")²³ Martha Manion has listed 1359 articles concerning Cowell in her Writings about Henry Cowell (I.S.A.M. monograph with City University of New York, 1977.) This invaluable source listed recordings as well as articles, and included quotes from many of the articles listed.

Wayne D. Shirley compiled an analytic list of articles on Cowell for Modern Music Magazine. He found 31 articles that included information on Cowell and 103 articles over the years that dealt with comments about, or reviews of, his music.²⁴

22 Lichtenwanger, Music of Henry Cowell, p. xvi.

23 E. Drlikova, "Henry Cowell, Leo Janacek, and who were the others," Soneck Society Bulletin 15/2 (1989): 58-61.

24 Ibid. p. 53-54.

Hugo Weisgall has written several insightful articles on Cowell's music. One such article includes information on the hymn and fuguing tune series that will be discussed later.²⁵

There are three dissertations listed on the subject of Henry Cowell. Bruce Saylor wrote "Ideas of Freedom in the Musical Thought of Henry Cowell as Seen in Selected Compositions and Writings," in which he developed the following theme:

"Cowell's basic attitude of freedom in all musical matters, his belief that music may be made from any materials available at any given time, his unbiased encouragement of a broad spectrum of styles, fostering less restricted compositional experiences for the young, and even relinquishing much of the control that composers have traditionally retained over the final form of their works," is the characteristic which can be found to be the unifying basis of Cowell's works.²⁶

To support this argument, Saylor examined Cowell's book, New Musical Resources and his Quartet Romantic, Quartet Pedantic, Ensemble for String Quintet with Thunder Sticks, the Mosaic Quartet, and the Elastic Forms of Ritournelle.

Rita Mead's dissertation, "Henry Cowell's New Music: 1925-1936," was subsequently published as a book, which is

25 Hugo Weisgall, "The Music of Henry Cowell," Music Quarterly, 45/4 (October 1949), 484-507.

26 Bruce Saylor, "Ideas of Freedom in the Musical Thought of Henry Cowell as Seen in Selected Compositions and Writings." (Ph.D. dissertation, City University of New York, 1978), p. 4.

now out of print. In it she examined, in chronological order, Cowell's efforts to have new music published, played, and recorded. This work contains an excellent biography, information about people important in Cowell's life, and detailed information about New Music Quarterly, the New Music Society, and the New Music Quarterly Recordings.

The importance of Cowell's efforts in these areas can not be overestimated:

The history of New Music is part of the history of American music's rise to prominence during the twentieth century. When New Music started, there was almost no contemporary American music performed or published in the United States. When it ended thirty-three years later, and the catalog of the New Music Edition was transferred to the Theodore Presser Company, American music had not only taken its place in the world, but the United States had become the center for contemporary music: the European exiles had become established here, American electronic music was making its impact, and the American avant-garde²⁷ was becoming known throughout the world.

The third dissertation on Cowell, by Joscelyn Godwin at Cornell University, has been restricted. According to one of the librarians at this institution, the author used correspondence in some unauthorized manner. "Absolutely no one is allowed to see it."²⁸

27 Mead, "Henry Cowell's New Music," p. xvi.

28 Nancy Moore, Librarian, Cornell University, in a personal note, July 21, 1988, to the present writer.

The Schwann recording catalogue lists many of Cowell's works available today. The most often quoted biographical sketch is by Oliver Daniel in the December 1974 Stereo Review. The New Grove Dictionary of Music and Musicians and the New Grove Dictionary of American Music each have extensive articles on Cowell, both by Bruce Saylor. There is at this point no biography in book form.

The New Book of Modern Composers, edited by David Ewen, ignored the experimentalist composers almost completely. Cowell, Ives, and Cage are given mention only in chapters about other composers. Only Barber, Copland, Harris, Gershwin, and Schumann are represented in chapters, and yet Ewen does include substantial information about Cowell in his The Complete Book of Twentieth Century Music,²⁹ and his World of Twentieth Century Music.³⁰

Cowell is listed in the New College Encyclopedia of Music,³¹ The New Oxford Dictionary of Music.³² He is

29 David Ewen, "Henry Cowell," The Complete Book of Twentieth Century Music (New York: Prentice-Hall, 1952), pp. 70-73.

30 David Ewen, "Henry Cowell," World of Twentieth Century Music (New York: Prentice-Hall, 1970) pp. 175-182.

31 J. A. Westrup and F. L. Harrison, The New College Encyclopedia of Music (New York: Norton, 1976), pp. 146-147.

32 Michael Kennedy, The Oxford Dictionary of Music (New York: Oxford University Press, 1985), pp. 168-169.

also listed in Baker's Biographical Dictionary of Music and Musicians.³³

Music history and music appreciation texts that cover the American scene as a major focus also include Cowell as a pivotal figure if not always as a major composer.

"Hardly any book on contemporary music fails to include Cowell and make mention of his tone cluster experiments--in fact, emphasize them above all other aspects of his music. This almost negates the fact that he is a prolific symphonist and brilliant orchestral experimenter as well."³⁴

Music in the United States: A Historical Introduction, by Wiley Hitchcock is one of the more recent books on American music, and Henry Cowell receives generous treatment in this volume, both as composer and sponsor, through his publishing efforts on behalf of many other important American composers.³⁵

Ulrich and Pisk listed Cowell along with eleven others in a section of composers after 1920. Cowell received greater emphasis in Ferris's Music: The Art of Listening,

33 "Cowell, Henry Dixon," in Baker's Biographical Dictionary of Music and Musicians (7th edition, 1984), p. 511-513.

34 Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style (New York: Harcourt Brace Javanovich, 1963), p. 653.

35 Wiley Hitchcock, Music in the United States: A Historical Introduction (Englewood Cliffs: Prentice Hall, 1988), pp. 197-199.

and his Banshee was included in the accompanying taped examples.³⁶

The Music of Henry Cowell

Henry Cowell wrote 966 works which have been catalogued by William Lichtenwanger. These works are in virtually all forms, and encompass a wide variety of vocal and instrumental forces.

Cowell wrote two operas. The first, The Building of Bamba, (Lichtenwanger #218) should be listed as a pageant with music according to Lichtenwanger, rather than as an opera.³⁷ The surviving music from this work is a suite of pieces for piano, some exist in title only, and some are incomplete sketches. This work was performed in 1917, at Halcyon in California, which was the headquarters of a Theosophist cult of which Cowell was an acolyte in his early teens.

One of Cowell's best-known pieces, The Tides of Manaunaun (Lichtenwanger #219/1) does come from this early work. This piano composition is listed in early references as the prelude to The Building of Bamba. It is in this piece that Cowell introduces the tone cluster, which is a technique of depressing adjacent keys on the piano keyboard

36 Jean Ferris, Music: the Art of Listening (Dubuque: Wm. C. Brown, 1988), pp. 328-330.

37 Lichtenwanger, The Music of Henry Cowell, p. 55.

with the left forearm, while a melody is played with the right hand.

Cowell was fond of describing his own works, and of explaining the origin of this technique. In The Tides of Manaunaun he wanted to show the movement of the water, and first tried a scale pattern in octaves in the lower register of the piano. That was not full enough, so he played triads which sounded closer to his requirements, but still not enough. Then he put his entire hand on the keyboard and played the scale passage with the flat of the hand. That was better still. Ultimately he used the entire forearm to achieve the sound for which he was searching. Once he had the sound he wanted he had to devise a way to write it and figure out what to call it, and tone cluster was the only thing that made sense at the time.³⁸

Cowell's other opera, O'Higgins of Chile (Lichtenwanger #743), was written in 1949. It has yet to be put into production.

There are 20 complete symphonies as well as ensemble works for various groupings: string quartets, string trios, string quintets, recorders, horn trios, and various instrumental duets. There are a surprising number of works

38 Henry Cowell, personal interview with writer at Eastman School of Music, July 1963.

for solo instruments: flute, cello, recorder, clarinet, violin, accordion, and shakuhachi (a Japanese end-blown long flute, dating from c.14th century, made in several types, one having 4 fingerholes, another 7)³⁹ as well as for piano, organ, and harpsichord.

There is a work for Rhythmicon, an instrument devised by Cowell but actually built by Lev Theremin (born 1896) that has the ability to realize the complex rhythms that Cowell wanted to be able to include in his works. Although the rhythmicon did not become standard (only two were built and one of those was tossed out as trash by a custodian at Columbia University), the works written for the rhythmicon can now be played on synthesizer assisted computers.

Many of the works listed by Lichtenwanger are incomplete. Some are listed several times, as Cowell often used a work in one form, and then reworked it for another medium, or for a portion of another work. In this situation Lichtenwanger has listed the arrangement with a letter following the catalogue number:

- 673 Hymn and Fuguing Tune No. 5 {for 5 voices or voice parts unspecified}
- 673a Hymn and Fuguing Tune No. 5 (arranged for string orchestra)
- 673b Hymn and Fuguing Tune No. 5 {arranged for full orchestra}40

39 Michael Kennedy, The Oxford Dictionary of Music, p. 657.

40 Lichtenwanger, The Music of Henry Cowell, p. 207.

Lichtenwanger has catalogued everything for which there was a record. As future researchers investigate the literature, some pieces that exist only in mention or in fragmentary form may be added.

Cowell developed a musical form which originated in the eighteenth century and became popular in America during the colonial period. The hymn and fuguing tune is a bisectional form which includes a homophonic chorale with a polyphonic fugue. Cowell wrote 18 works in this series from 1943 to 1964 for many combinations of instruments. Interestingly, while the hymn and fuguing Tune of William Walker was essentially a choral form, for Cowell it was used more often in instrumental fashion.

Number 1 is for symphonic band and arranged also for piano. Number 2 is for string orchestra. Number 3 is for symphony orchestra and also has a piano version. Number 4 is for flute, clarinet, and cello. Number 5 is for five-part voices but the voices are treated as instruments, singing only syllables. There are two later arrangements of this last work, one for string orchestra and one for full orchestra. Number 6 is for keyboard, and is also included as a part of Symphony #4. Number 7 is for viola and piano. Number 8 is for string quartet. Number 9 is for cello and piano. Number 10 is for oboe and strings. Number 11 was begun as a hymn for men's voices on a text from the Dead Sea Scrolls, but became A Thanksgiving

Psalm. No work replaced number 11 in the series. Number 12 is for three horns. Number 13 is for trombone and piano. Number 14 is for organ. Number 15, still in manuscript, is for any two instruments. Number 16 is for violin and piano, and also arranged for orchestra. Number 17 is listed as Gravely and Vigorously rather than by number. Number 18 is for soprano and contrabass saxophones, and is still in manuscript form. Further consideration of Cowell's hymn and fuguing tunes will be examined in detail in a later chapter.

From the above examples it can be seen that Cowell's reputation as innovator, publisher, and composer is established, but there is virtually no mention of his career as an educator. It is the intent of the present author to expand the consideration of Cowell's influence to include his contributions as an educator and to demonstrate the cohesiveness of all his endeavors toward the acceptance of contemporary American music by the public.

CHAPTER 3 BIOGRAPHY

Henry Cowell was born in Menlo Park, California, on March 11, 1897.¹ His parents would have been considered liberal in any age, but in the late 1800s they must have been truly shocking. Clarissa Dixon was some fifteen years older than Harry Cowell, "had bobbed hair and was very radical."² Harry had immigrated from Ireland and settled in San Francisco. Both Harry and Clara were part of the avant-garde literary circles of the city, both attempted to make their living by writing, and evidently both were less than successful at it. After their marriage in 1893 Harry built a two-room cottage in Menlo Park where Henry was born and which he continued to call home until 1936.

Cowell was given a violin at the age of five and made such progress that his father began to think of him as a modern Mozart. Like the elder Mozart, the elder Cowell took his young son to play for musicians and friends in hopes of furthering his reputation and financial rewards.

Clara's health began to decline, and in 1902 the family moved to San Francisco. In 1903 his parents divorced and

¹ Saylor, "Cowell," New Grove Dictionary of American Music I, 520.

² Mead, "Henry Cowell's New Music," p. 18.

Cowell's own health deteriorated to the extent that music lessons were stopped and even schooling was abandoned. Lichtenwanger quoted Terman, of Stanford University, as describing the problem as a muscular paralysis which developed into chorea (Refer to appendix A for an explanation of chorea). The first attack came as Cowell was on the way home from school at the age of six and continued to recur until about the age of fourteen.³

During this time there were two circumstances that had later significance for Cowell as a composer. The first was that the house in which Cowell and his mother lived was near the Oriental district, a fact that no doubt contributed to Cowell's life-long attraction for Asian music. Another was his acquaintance with a church musician who introduced him to the modal music of Gregorian chants (Cowell mentioned this musician, but failed to provide a name or background).⁴

The trauma of the San Francisco earthquake of 1906 led Clara to return, with Henry, to the Midwest to work on a newspaper. Bruce Saylor, in the New Grove Dictionary of American Music, stated that "Cowell and his mother spent the years 1906-10 visiting relatives in Iowa, Kansas, and

3 Lichtenwanger, The Music of Henry Cowell, p. xvi.

4 Cowell, "From Tone Clusters to Contemporary Listeners," p. 6.

Oklahoma, while she pursued a professional writing career between periods of illness."⁵

Daniel Oliver suggested that the period in question was even more traumatic than did Saylor. After a short time with relatives in Des Moines, Clara and Henry moved to New York, where Clara's writing career foundered. Sick and malnourished, they were shipped back to an aunt in Kansas by the Society for the Improvement of the Condition of the Poor. Clara continued to write, and when she finally received payment for one of her many stories, she and Henry were able to return to Menlo Park in California.⁶

Although Clara was able to write, she was not able to sell her writing, and Henry provided for the two of them by assuming such jobs as janitor for the Las Lomitas High School, cleaning chicken coops, and herding cows.

It was while engaged in this last pursuit that Cowell met Professor Lewis M. Terman of Stanford University. Terman was at the time developing the Stanford-Binet I.Q. tests and was studying geniuses and gifted children. Cowell became number forty in the chapter "Forty-One Superior Children."⁷ This intellectual ability contributed to the swift progress made when he finally was able to

⁵ Saylor, New Grove Dictionary of American Music, p. 520

⁶ Daniel Oliver, "Henry Cowell," Stereo Review, 33 (December 1974): 72.

⁷ Lichtenwanger, The Music of Henry Cowell p. xvi.

study with Charles Seeger (musicologist and head of the Music Department at the University of California at Berkeley) and Samuel Seward (also at Berkeley in the English Department). From the time that Cowell was forced to give up his budding career as a prodigy until he was able to buy a second-hand piano through his own efforts, he had had to develop his music, not on paper, but in his head. He wrote of his childhood:

As a child I was compelled to make my mind into a musical instrument because between the ages of eight and fourteen years I had no other, yet desired strongly to hear music frequently. . . . so I formed the habit . . . of deliberately rehearsing the compositions I heard and liked, in order that I might play them over mentally whenever I chose. At first the rehearsal was very imperfect. I could only hear the melody and a mere snatch of the harmony, and had to make great effort to hear the right tone-quality. I would try, for instance, to hear a violin tone, but unless I worked hard to keep a grip on it, it would shade off into something indeterminate..

No sooner did I begin this self-training than I had at times curious experiences of having glorious sounds leap unexpectedly into my mind-- original melodies and complete harmonies such as I could not conjure forth at will, . . . I had at first not the slightest control over what was being played in my mind at these times; I could not bring the music about at will nor could I capture the material sufficiently to write it down.

As soon as I could control which sounds I should hear, and turn on a flow of them at will, I was able, by virtue of studying notation, to write down the thought, after going over it until it was thoroughly memorized. I have never tried to put down an idea until I have rehearsed it mentally so many times that it is impossible to

forget⁸ the second part while writing down the first.

Many years later one of his composition students, Stuart Feder, when speaking about studying composition with Cowell, described this ability to hear sounds in his head:

You would bring him the score, whatever you had been writing at that particular time, and he used to sit next to you in one of those student's desks; never at the piano, and he would read the score; comment on it, criticize it. Sometimes he would say "I don't think you know what this is actually going to sound like," and one got the impression that he heard it quite distinctly in his head. He also, I think, gave the student too much credit, particularly with orchestral scores, that the student was hearing what he was hearing. I later learned from Sidney Cowell that Henry thought that anybody could look at a score and hear it as he could. So that he never really thought it necessary to sit next to a piano while he was going over things.⁹

It is probable that Cowell's lucky association (thanks to his father's influence and his mother's liberal thinking) with the avant-garde literary groups encouraged his experiments in music. In any conservative setting his penchant for experimentation would likely have been sublimated to classical training. It is interesting to speculate that only in the absence of such training was Cowell free to compose whatever his mind could devise, thus providing a basis for his lifelong fascination with musical experimentation. His parent's Bohemian life style and

⁸ Henry Cowell, "The Process of Musical Creation," American Journal of Psychology, 37/2 (April 1926): 233-36.
⁹ Stuart Feder, in recorded tape to present writer, November 4, 1990.

progressive thinking were necessary to Cowell's musical development.

Along with this influence was the association with theosophists, a cult-like religious group which claimed special insight into divine nature. It was for this group that Cowell wrote one of his best known works, The Tides of Manaunaun. It was composed as a part of an "opera," The Building of Bamba.

The Tides of Manaunaun utilizes the "tone cluster" which requires the performer to press the lower keys of the piano with the left forearm while the right hand plays the melodic line:

Curiously enough, through most of his life Cowell had insisted that The Tides of Manaunaun was the first piece he performed using tone clusters. He believed this performance took place on March 10, 1912, but in the early 1960s, a skeptical truth seeker searched the San Francisco newspapers and convinced Cowell that his 1912 date was erroneous. The Tides of Manaunaun (ca 1912) was probably not performed until Sept 1917.¹⁰

As in the case of his musical development, which proceeded without traditional boundaries, it may have been fortunate that his sickness kept him (as advanced as he was intellectually) from the stultifying life of formal schooling. Being denied a "traditional" learning mold forced him to develop a pattern of self education that

¹⁰ Gilbert Chase, America's Music From the Pilgrims to the Present, 3rd edition (Chicago: University of Illinois Press, 1987), p. 457.

eventually led to a career as university lecturer. It is astounding that a man with less than a third-grade education should teach at Stanford, the Eastman School of Music, Peabody Conservatory, Columbia University, and Mills College, to say nothing of his long career at the New School for Social Research.

When he began his studies with Seeger in 1914, Cowell had already written over one hundred compositions. Seeger pressed Cowell to "systematize his musical resources" and to "create a repertoire using his innovations."¹¹ This, along with his work with Samuel Seward in English composition, led to his writing (1916-1919) of the book New Musical Resources which was not published until 1930.¹²

Cowell served in the army as a bandsman from 1918 until 1919. Although this experience would not normally be considered music education, for a man of Cowell's interests and background it must have been a time of great expansion of musical understanding. Cowell was a great supporter of band music from this time on; he not only wrote music for band but encouraged others to do so. In an article in the Music Publisher's Journal (3/1 January-February 1945, p. 17), Cowell suggested that composing for band will provide new and larger audiences for composers of today. In an

¹¹ Cowell, New Musical Resources, p. 50.

¹² Saylor, "Cowell," New Grove Dictionary of American Music, p. 521.

article on Edwin Franko Goldman in the New York Herald Tribune (December 28, 1946, Section 5, p. 7.) Cowell praises Goldman for including serious works for band by contemporary composers on his concerts.

After the war Cowell embarked on a concert career as pianist-composer, playing his own music. He toured the United States for three years, and in 1923 he made his first of several European concert tours. In Leipzig the reaction to his music was riotous. Conservatives booed and demonstrated against Cowell's music, and liberals responded loudly in support of it. The scene was reminiscent of that which occurred at the premiere of Stravinsky's Rite of Spring in Paris. The notoriety, as well as the recognition, followed Cowell through the other music capitals of Europe, including Vienna and Prague:

He came to know well most of the major composers of Europe. Bartók wrote to him for permission to use his "invention" the cluster (the letter is lost), Schoenberg asked him to play for his class, and in 1932 Webern conducted the Scherzo movement of¹³ his Sinfonietta for chamber orchestra in Vienna.

At a concert in London Cowell was invited by a Russian Embassy official to perform in Russia. This visit made him the first American composer to visit Soviet Russia.

After his return to the United States and his New York debut at Carnegie Hall, Cowell continued his concert career

13 Saylor, "Cowell," New Grove Dictionary of American Music, p. 521.

while at the same time starting a venture that he hoped would make contemporary music available to the general public. The "New Music Society" was formed in San Francisco, gathering performers and composers together to perform and discuss music that was too new and radical to get a sympathetic hearing in more conservative settings. Shortly thereafter he began publishing contemporary works in a new magazine, the New Music Quarterly. Although many prominent musicians were listed on the masthead of the publication, the effort was almost exclusively Cowell's. He mailed out the advertisements, made up the subscription lists, chose the music, arranged for the printing and mailing, and kept the accounts. The address for the New Music Quarterly was his father's Menlo Park home. His stepmother, Olive, kept up the correspondence for the Society while Cowell was on the road with his concert career. Not content with publishing, Cowell became interested in having new music on recordings as well, and so added the New Music Quarterly Recordings to his list of obligations.

Although the New Music Quarterly was able to publish orchestral works from time to time, most editions contained several smaller works. In order to provide a forum for larger works, Cowell put out a New Music Orchestra Series and several special editions. In all of these endeavors Cowell championed the music of other composers instead of

his own. The first music of Cowell's to be printed in the New Music Quarterly was Maestoso in 1940' some fourteen years after the venture had begun.¹⁴

Cowell ran all of these enterprises on a "shoestring." The subscription lists were never very large, and cancellations often followed publication of highly experimental works. His principal financial backer was Charles Ives, who could be counted on to provide sufficient funds to get the magazine published and out to the subscribers. In return Cowell published a great number of Ives's works, many for the first time: Concord Sonata (second movement, 1929), Lincoln, The Great Commoner (1931), Eighteen [Nineteen] Songs (1935).

In 1931 Cowell was awarded a Guggenheim Foundation Fellowship to study non-Western music in Berlin with Eric Hornbostel, the eminent musicologist. While engaged in this study (and simultaneously continuing the various New Music Society projects at long distance) he attended the classes of Arnold Schoenberg.

From the above, it is obvious that Cowell was not uneducated. Cowell could claim little formal education, either general or musical, but he studied music at all levels: as a child on the violin, as a composer with Seeger, as a practising musician with the Army band, as a

14 Mead, Henry Cowell's New Music, p. 365.

musicologist with Hornbostel, and in consultation with the finest composers, conductors and performers of the first half of the twentieth century.

Cowell's first appointment in higher education was as a reader for harmony papers at the University of California at Berkeley at the age of nineteen. He became a lecturer on music at the New School for Social Research in New York in 1928.¹⁵ Shortly thereafter, he became Director of Musical Activities at that institution. Other appointments were to follow at Mills College, Peabody Institute, and Columbia University.¹⁶ His last appointment was at the Eastman School of Music in 1962 and 1963.¹⁷

His students included John Cage, Lou Harrison, and, briefly, George Gershwin, and Burt Bacharach. His influence extended even further through his lectures and the techniques he developed for piano composition.

What must have been the darkest period of Cowell's life began in 1936 when he was arrested for statutory charges involving a 17-year-old boy. Bruce Saylor explained the situation in this manner:

In both musical and personal matters Cowell was kind, trusting, and almost childlike. This perhaps explains why he initially deemed the presence of a defense attorney unnecessary when he was brought to court on a morals charge in

15 Lichtenwanger, The Music of Henry Cowell, p. xxvii.

16 Oliver, "Henry Cowell," p. 81.

17 Frederick Koch, Reflections on Composing (Pittsburgh: Carnegie Mellon University Press, 1988), p. 64.

1936. Sentenced to imprisonment, he was sent to San Quentin penitentiary until pressure from many different sources, including fellow composers, led to his parole in 1940.

Baker's Biographical Dictionary of Musicians gives this account:

Cowell's career was brutally interrupted in 1936, when he was arrested in California on largely contrived and falsified evidence, on charges of homosexuality (then a heinous offense in California) involving the impairment of the morals of a minor. Lulled by the deceptive promises of a wily district attorney of a brief confinement in a sanatorium, Cowell pleaded guilty to a limited offense, but he was vengefully given a maximum sentence of imprisonment, up to 15 years. Incarcerated at San Quentin, he was assigned to work in a jute mill, but indomitably continued to write music in prison.

As this account is from Nicolas Slonimsky, a good friend and confidant of Cowell's, we may accept this version of events as being close to Cowell's own version of the facts.

He was paroled to Percy Grainger (the Australian born composer and pianist, then living in New York) and served for a year as Grainger's musical secretary. "In 1942 the governor of California (Earl Warren) pardoned Cowell at the request of the prosecuting attorney, who had come to the

18 Saylor, "Cowell," New Grove Dictionary of American Music, p. 521-522.

19 "Cowell, Henry Dixon," in Baker's Biographical Dictionary of Musicians (7th edition, edited by Nicolas Slonimsky, 1984), p. 512.

conclusion that the composer was innocent.²⁰ Considering the seriousness and nature of the charges, it is interesting that Cowell was accepted back into the academic community so readily.

If 1936 began the darkest period of Cowell's life, 1941 began the brighter part of his life. He married Sidney Hawkins Robertson in 1941, was accepted into academic life, his reputation as a composer became established, and his creativity and productivity continued to flourish. With Sidney he wrote a biography of Charles Ives that is still considered the definitive work on this composer today. During this time he also became interested in:

William Walker's shape-note collection of modal folk hymns, the same "primitive" music he had heard on visits to Kansas and Oklahoma. Walker had used many of the works of Billings and his school along with newer works in similar style. Henry began to wonder what might have happened to this native idiom if it had been allowed to develop naturally into a twentieth-century art music.²¹

Mrs. Cowell recalls the origin of the interest in hymns and fuguing tunes in this manner:

Mr. Cowell heard the hymnody of the shaped note tradition visiting his mother's relatives in Kansas and Iowa as a boy. When I showed him my

²⁰ Bruce Saylor, "Cowell, Henry Dixon," in New Grove Dictionary of Music and Musicians (edited by Stanley Sadie 1980), 5, 9.

²¹ Oliver, "Henry Cowell," p. 81.

copy of the William Walker reprint; he recognized a familiar style at once, and was attracted by the modal tunes, many of them of Celtic character. I do not believe he paid any attention to Billings and his anthems. When he decided to see what he could do with this material, using it he said in the way European composers drew on the folk melody wealth of the chorales to create a sophisticated concert music, he adopted the two-part form, a slow movement followed by a fast one, because it was such a universally known form. He did not invent it. The series is dedicated to me (with some individual dedications to performers) only because I showed him the Walker book and went around humming the melodies.²²

Cowell used hymns and fuguing tunes in some movements of his symphonies. He also wrote hymns, as well as fuguing tunes, in other works not listed in the hymn and fuguing tune series.

Cowell was active in many areas of music. During the Second World War he served in the Office of War Information as Senior Music Editor. He was a founding member of the Pan American Composers Alliance, and the American-Soviet Music Society (along with Serge Koussevitsky and Aaron Copland), member of the National Institute of Arts and Letters, president of the American Composers Alliance (1951-55), and vice president of the Contemporary Music Society (1953). He represented the United States at the International Music Conferences at Teheran (1961) and at the East-West Music Encounter in Tokyo (1961).²³

22 Sydney Hawkins Robertson Cowell, in a letter of May 7, 1990 to the present writer.

23 Lichtenwanger, The Music of Henry Cowell, p. xxix.

While his health declined over a long period of time, his productivity continued until just before his death in 1965. The writer was present at Eastman School of Music in 1963, when Cowell suffered a stroke which rendered him unable to speak. He attempted to continue meeting with his students, making his comments on paper until convinced by others to leave for the sake of his health. Henry Cowell passed away on December 10, 1965, in his home in Shady, New York, in the Catskill Mountains.

CHAPTER 4
TEACHING CAREER

Music Appreciation

Although Henry Cowell is universally recognized as a composer, his activities in other fields such as education, publishing, lecturing, and collecting of ethnic music, are less often mentioned. Despite this lack of recognition, his efforts in the area of music education are impressive. Lichtenwanger gives this assessment in his opening remarks in The Music of Henry Cowell:

It is paradox rather than perfection, a genius broad rather than profound, that makes Cowell uniquely appealing among musicians. He was not a superlative pianist except in the application of his own special techniques. He had no formal schooling of consequence, either in music or in the three Rs; yet he was not only a successful autodidact but a natural pedagogue. Along with composing and performing he spent a considerable part of his life in teaching: first his recital audiences, then conservatory classes, school groups of many different kinds and ages, special students from time to time (George Gershwin, Burt Bacharach, John Cage, Lou Harrison, Michael Kassler). The schools of many kinds where Henry Cowell taught for a time as adjunct professor in some other role range from the New School for Social Research to Columbia University, from Eastman at Rochester to Peabody at Baltimore, from the Temple of the People at Halcyon to the University at Berkeley (both in California and both before he was twenty-one).

Frederick Koch offers this assessment of Cowell's educational background:

1 Lichtenwanger, The Music of Henry Cowell, p. xiii.

Although Cowell suffered much from poor health, he attended the local school sporadically and the resulting diploma from the third grade was his first and last scholastic document until his Honorary Doctorates from ²Wilmington College in 1954 and Monmouth College in 1953.

It may be true that Cowell had no formal education beyond the primary grades, however, it would not be correct to assume, as Lichtenwanger implies, that he had had no educational training and, therefore, no pedagogical models on which to base his own teaching. His wife, Sidney, recalls that:

HC had two years of classes in sixteenth century and baroque counterpoint, and harmony, in formal classes at the University of California at Berkeley, in addition to conferences about actual compositions, weekly or (more) often, with Charlie Seeger; a little later he took courses in music theory or whatever at some sort of well known music school in Brooklyn. Then he spent an unsuccessful part of a year at Juilliard, brought to an end when he complained to the Director that one of his teachers was an ignoramus.

In 1932, a Guggenheim fellowship allowed him to study ethno-musicology with Eric Hornbostel in Berlin. While there, he attended lectures by Arnold Schoenberg.⁴ The eminent author and musicologist, Curt Sachs, was curator of the state collection of music instruments at Berlin

2 Kock, Reflections on Composing, p. 62.

3 Sidney Cowell, in letter to Frank Wigglesworth, August 13, 1990, copy sent to present writer by Sidney Cowell.

4 Richard Franko Goldman, "Henry Cowell (1897-1965): A Memoir and an Appreciation," Perspectives of New Music 4/2 (Spring-Summer 1966): 25.

University at the time, and Cowell's work would certainly have placed him in close contact with Sachs. Sachs later immigrated to the United States and taught at Columbia University at the same time as Cowell.

As Cowell had ample opportunity to observe the pedagogical process as demonstrated by many of the most famous personalities of this century, his innovative approach to courses in music should not be ascribed to a lack of contact with formal education; rather it may be considered a product of his genius in approaching conventional subjects with fresh ideas. According to music critic, Peter Yates, "He (Henry Cowell) has been one in a succession of great teachers, among them Horatio Parker, Ernest Bloch, Nadia Boulanger, Arnold Schoenberg, Walter Piston, Paul Hindemith, and Roger Sessions, who have decisively influenced the growth of American musical thought."⁵

There are two distinct unifying characteristics of Cowell's teaching in the area of music appreciation: an eclectic approach to materials, and an emphasis on contemporary (and especially American contemporary) music. Through all of his teaching career Cowell challenged his

5 William R. Martin and Julius Drossin, Music of the Twentieth Century (Englewood Cliffs: Prentice-Hall, 1980), p. 303.

classes to accept the most divergent of musical experiences, and to develop an openness for "new" music.

These unifying characteristics can be observed in the courses taught by Cowell. Olive Cowell, Henry Cowell's step-mother, compiled a list of his activities up through 1934. A few of the titles of the lectures and courses mentioned include: "Creative Music for Children," "The Appreciation of Modern Music," "Contemporary American Music," "Comparative Musicology," "Music as a Social Force," and "Comparison of Musical Systems of the World."⁶ Significantly absent are courses on the great masters, Classical or Romantic music, or any historical treatment of music in the Western European tradition. It should also be noted that virtually all of the lectures and courses mentioned by Olive Cowell are for the general studies student, rather than for students of music as a vocation.

These unifying motifs are further demonstrated in the courses presented by Cowell at the New School for Social Research. As Cowell was himself in charge of the musical activities there during the 1930s, it may be assumed that he found these courses important to the curriculum. As a life-long advocate of new music, he recognized that it was also important to build an audience for music unfamiliar to

⁶ Olive Cowell, Henry Cowell: A Record of His Activities, (Unpublished Mimeo graph in Rare Book Room of Peabody Conservatory of Music) Compiled June 1934. p. 11.

the concert-going public. The first course taught by Cowell in 1930 embodied these elements and was, at the same time, a reflection of his concerns for modern music:

Course 19. A World Survey of Contemporary Music-
Mr. Cowell. Four lectures illustrated at the piano, beginning February 7. Fridays, 8:20-9:50 P.M. \$5.00.

1. The Paradoxical Musical Situation in Russia. Unprecedented musical organizations existing in Russia, and their unique work. Musical conservatism in Russia as a result of following communist ideals.

2. Europe Proceeds Both Forward and Backward: The extent to which Neoclassicism has permeated the work of Europe, and affected even radical composers. The tendency in Europe, just arising and little known, toward a new vocal style.

3. Newly Discovered Oriental Principles; new discoveries concerning Oriental musical practice and science recently made by musicologists in Russia, and here. Amazing contrasts of Oriental standpoints with our musical views.

4. American Composers Begin Breaking Apron-Strings: Reliance of American music on European standards up to the present time. Different steps now being taken toward the inception of indigenous musical materials.

Cowell was the first American composer to visit Russia after the revolution in the 1920s, and item number 1 above is certainly a result of his travels there. He continued to be interested in the ideas of communism, but was generally unimpressed with the music that emanated from Russia.

⁷ New School for Social Research: Announcement of courses of Study, Spring 1930, p. 23.

The second lecture was most likely a study of Schoenberg and the twelve-tone system of music he had developed in Vienna. Schoenberg's Pierrot Lunaire, in "expressionist style," had been first performed in 1912, and the twelve-tone Five Piano Pieces (Op. 30) premiered in 1925.⁸ Although Cowell was not to become closely acquainted with Schoenberg until 1933, given his intense interest in "new" music, he could hardly have failed to be aware of, and to learn about, the most controversial form of music being produced in Europe while he was there. Cowell would publish Schoenberg's Klavierstueck (Op. 33b) in the New Music Quarterly in 1932.⁹

The information in Item number 3 was expanded somewhat in an article written by Cowell for Modern Music in 1923 in which a "Mr. Ch" engages Mr. Cowell in a Socratic dialogue about the mysteries of Western Music. Mr Ch is confused about the strange Occidental custom of hearing groups of notes (chords) as musical units. He finds the Oriental method of simultaneous melodies much clearer to the ear.¹⁰

⁸ Michael Kennedy, "Schoenberg, Arnold," Oxford Dictionary of Music, p. 637.

⁹ Mead, "Henry Cowell's New Music," p. 586.

¹⁰ Henry Cowell, "Music of the Hemispheres," Modern Music 6/3 (March-April 1929): 13.

Lecture number 4 revolved around a theme to which Cowell returned many times in his career. Several of his lectures dealt with his concern about the heavy influence of the European tradition on American composers:

Of course these radical 20th-century techniques and materials (Schoenberg, Boulanger, Hindemith) have traveled easily to this country, with or without their most famous practitioners. But because no American lives wholly within a European cultural tradition, we cannot share the esthetic convictions of the great European masters. . . . we cannot write German or Viennese or Franco-Russian music. Americans now look instead to their own cultural history, with its multiple roots and their natural growth on this continent.¹¹

Cowell continued at the New School the following term with another class in contemporary music. His search for a meaningful style of presentation can be discerned in the course description:

Course no. 48. What the Twentieth Century has Added to Music-Mr. Cowell. Twelve lectures, beginning January 7. Wednesdays, 8:20-9:50 P.M. \$15.00.

A new method of formulating the subject matter of these lectures is proposed; namely: instead of treating from the standpoint of certain composers and their work, or making divisions along lines of race and nationality, modern music will be divided into its component materials and different scientific aspects. Six lectures will be devoted to the science, and six to the materials of new music. The composers and national schools of composition will be treated

¹¹ Henry Cowell, "Freedom for Young Composers," Music Journal, 20/3 (March 1962): 30.

in reference to the materials which they have furthered.¹² The course will be illustrated at the piano.

With this description it is clear that Cowell had no pre-set conditions on his lecture style at the New School. He was as free to explore new methods in his teaching as he was in his composing. This freedom, in Cowell's case, led him to explore new possibilities in teaching style, and to incorporate into his courses those concepts which he felt were so important to a consumer of music in contemporary society. In the catalogue for the 1931 Fall term, Cowell not only includes the subject matter and dates for each lecture, he includes a statement of philosophy about the teaching and learning of music in the contemporary style:

Course 55. Appreciation of Modern Music-Henry Cowell. 12 lectures. Wednesdays, 8:20-9:50 P.M., beginning January 6 \$15.00.

The listener to symphonic music has formerly prided himself on the ability to aid his concept of the music he was hearing by making for himself at least some slight analysis. He could pick out the theme, perhaps the secondary themes, and follow some of their development; he could follow the outline of the form, etc. Now, however there is much contemporary music performed which does not come under the same category in terms of forms, development, etc., as classical music.

Mr. Cowell will consider each evening some well known contemporary work by a famous composer and attempt in simple terms to analyze it so that its elements will be made clear to the listener and student, and so that they may be able in the future to analyze other modern works of the same general type for themselves.

12 The New School for Social Research Announcement of Courses, Winter 1931, p. 27-28.

Following is a tentative list of the works which will be analyzed:

- Jan 6. Arnold Schoenberg's Opus 25 (piano pieces)
- 13. Igor Stravinsky's Sacre du Printemps
- 20. Béla Bartók's Fourth String Quartet
- 27. Carl Ruggles' Portals and compositions by other American polyphonists
- Feb 3. Maurice Ravel's Bolero and other modern French compositions
- 10. Charles Ives' New England Suite and compositions by other American homophonists
- 17. John J. Becker, Head of Music Department of St. Thomas College, guest lecturer, Paul Hindemith's Opus 36 and Opus 37 (piano pieces) and other German compositions
- 24. George Gershwin's Rhapsody in Blue and other jazz-built music.
- Mar 2. Arthur Honegger's Pacific 231 and other program music
- 9. Igor Stravinsky's Oedipus Rex and other "neo-classical" compositions
- 16. Alban Berg's Wozzeck and other new operas
- 23. Henry Cowell's Concerto and other works, and tonal experiments by other composers

The analysis will attempt to cover not only purely musical matters, but will also lead into discussions of aesthetics, philosophy, psychology, physiology, mathematics, acoustics, etc.

This course combined with course no. 13, 54 fulfills the teachers' credit requirements.

It should be noted that this is the third year that Cowell had taught at the New School and none of the courses were repetitions of courses that had been taught before, even though each of those discussed was concerned with contemporary music. The approach had differed in every case. In the 1930 Fall term, Cowell used general

¹³ The New School for Social Research, Inc, Fall 1931,
p. 37.

nationalistic considerations as a criterion for study. In the 1931 Winter term he approached the music in component materials and scientific aspects. In the third instance he looked to analysis, and then applied that analysis to individual composer's works. This pattern of offering new material in every term continued to be found in Cowell's work into the 1950s.

The list of composers covered in this class were a mix of seven Europeans and four Americans. The most startling fact about this list is that all of those listed were not only contemporary, but also living, and most were still in the prime of their compositional activities. Schoenberg's Opus 25 was only five years old, Berg Wozzeck had been finished nine years earlier, but his Lulu would not be completed for another four years. Gershwin was at the time studying with Cowell, and his Porgy and Bess was four years in the future. Igor Stravinsky was still living in France and would not settle in the United States until 1939. While the Sacre du Printemps had been written early in the century, Stravinsky was very much a working composer, and would continue to be in the fore-front of modern music for decades to come. Ravel and Ives were living in 1931. Ravel was still composing and widely recognized, but Ives' music was almost completely unknown except to those who actively sought out music of an experimental nature.

The composers whom Cowell chose to include in his

course on Modern Music are the same ones that music educators in the late 1980s include as "modern," except that today they are without exception no longer living, and their major works are seventy-five years in the past. In order to be as contemporary in time as Cowell was in 1931, today's professors would need to teach about composers who are second generation students of those listed by Cowell; those composers born since 1950. At the time Cowell was discussing his list of contemporary musicians, they had yet to be included in any of the texts, and many had yet to have their major works performed.

It is also interesting to notice that there are some well-known American composers excluded from this list: Copland (who had taught at the New School in the late 20s, and continued to teach there along with Cowell for several years), Harris, and Hanson, to name just a few. These composers were at the time widely recognized, and their works were performed regularly. The reason for their exclusion may be found in their very popularity and frequency of audition. Cowell's emphases in his classes seem to echo his sentiments in his New Music Quarterly publications in that those composers whose works were being heard did not need further assistance from him. His concern was for those works and those composers who were not at the time "commercial." A further reason for not

including such composers may have been Cowell's disdain for composers who worked primarily in the transplanted European style.

In the same term that the above course was offered, Cowell began teaching the course that would become (under a different title) his most popular and most often repeated course: "Comparison of the Musical Systems of the World." The course title would undergo several alterations: "Musical Systems of the World" and "Music of the World's Peoples." Whatever the title, the course was a study of the music of widely divergent cultures. Charles Seeger, who was also in New York at this time and also teaching at the New School is listed as co-instructor for the course:

Course No. 56. Comparison of the Musical Systems of the World. 12 Sessions. Mondays, 8:20-9:50 P.M., beginning January 4. \$15.00

The course will present native music from many countries which have distinctive musical systems. In each session the music of a country will be presented by native players on their own instruments. There will be a preparatory talk on the music of the country by Henry Cowell or Charles Louis Seeger.

Jan 4. Music of Mexico, illustrated by "Los Chorros," a quartet of Mexican musicians on native guitars

11. Music of the Balkans, illustrated by Sam Yokieh, a Servian, on a Gusla

18. Music of Java, Bali and other Oriental Countries, illustrated by rare phonograph recordings

25. Music of Ireland and Scotland by bagpipe players

Feb 1. Music of Arabia by George Vartanien on the oud

8. Music of Russia, introduced and illustrated by Joseph Shillinger

- 15. Music of East India by Sarat Lahiri and Lota, who sing, and play the esraj, the sitar, the banya and the tabla
- 22. Music of American Indians, introduced by Helen Roberts
- 29. Music of China by a group of musicians from the China Institute
- Mar 7. Traditional Hebrew music, introduced by Lazare Saminsky and illustrated by Hebrew musicians
- 14. Music of Japan, illustrated by Soichi Ichikawa and other Japanese musicians on the Japanese flute, the koto and the samisen
- 21. Music of Cuba, illustrated by a group of six Cuban musicians on the bombo, the guiro, the clave, the maracas, etc.¹⁴

In this course, Cowell resisted the temptation to tie all of these cultures together with Western traditions. They are valued for those qualities which are unique to their own cultures.

Cowell was quite adept in persuading others to participate in his projects. His ability to obtain the services of all of these people to demonstrate their native music, not just once, but again and again in succeeding years, is remarkable. Gerald Strang, who supervised the New Music Workshop (a group organized by Cowell to play and discuss new music) in California, was quoted on this point by Rita Mead in her work, Henry Cowell's New Music:

In this sense, Henry was much more skillful, I think, than any of us realized at getting other people involved. He was never a dictator like Varese. And yet he managed to get things done. He had an incredible correspondence. You could count on a response from Henry any time you wrote

14 Ibid., p. 37-8.

him. Mostly it was a scrawl-almost illegible-on the back of a penny postcard in pencil.

What I'm trying to point out is that among his many virtues and his many weaknesses one virtue was that he got an incredible amount of work done by others and by himself and without much apparent strain. So we tended to take him rather casually-rather for granted. I don't think we realized how effectively¹⁵ actually, he was (in) mobilizing us to do things.

One must be impressed also in reading this course description, with the fact that the students were not reading accounts about the music, but were actually experiencing the sounds, played by those who knew the music, on instruments appropriate to the culture.

Many of Cowell's ventures can be found to have their origins in his evangelism for appreciation of unfamiliar music. This is true of his academic life and it is true for his endeavors outside the classroom. If no publishing house would print the music Cowell felt should be published, he established the means to do so. When recording companies ignored the experimental compositions in favor of those that would be profitable, Cowell began to record and distribute music which was unprofitable. When he could find no musical organizations to play the new works he established a workshop to do exactly that. Cowell's first workshop to play modern music at the New School was established in 1931. He would establish another (the New Music Workshop) in California in 1932, and would

15 Rita Mead, "Henry Cowell's New Music, p. 228.

be involved in another at Peabody in the 1950s. At the New School the workshop was a collective effort by several musicians:

Course 57. Workshop in Modern Music—Charles Seeger Jr., Henry Cowell, Wallingford Riegger, Adolph Weiss, Joseph Schillinger and others. Hours and fees to be arranged.

The object of this course is to develop a center for the technical pursuit of modern music to support the position that the New School has already established as a chief center in the appreciation of modern music. The workshop would include ensemble classes for various chamber combinations, classes for the practice of old and new music, elementary harmony and counterpoint, seminar in composition.¹⁶

Although the goals for the class may be ambitious, the purpose is clear; new music was to be rehearsed, discussed, performed, and heard. This course does not appear in the New School Bulletin each year, however, the concept continues throughout Cowell's tenure. The New School Bulletin for April 2, 1951 included this account of performance activities:

THE NEW SCHOOL ORCHESTRA

The New School Orchestra, a group of about 25 young people, all of whom are training to be professional musicians, grew originally out of Henry Cowell's classes on orchestration and composition, and is now made up of students from the New School and other music schools in the city. The orchestra was organized to perform student compositions, little played contemporary music, and also works of historical importance. It has no regular conductor but each member of the orchestra has a turn at conducting. At each meeting of the group, a vote is taken who shall

¹⁶ New School for Social Research, Inc., Fall 1931,
p. 38.

conduct the next time and what the program shall be.

The group rehearses every Saturday afternoon at the New School from 2:30 to 4:45 and anyone interested in attending is cordially invited to do so.¹⁷

In addition to the modern music workshop, Cowell instituted a series of concerts during the year that were held each Tuesday evening. The result of this activity was to put the New School in the forefront of organizations providing a forum for contemporary musicians.

Harrison Kerr, Writing in Trend, touted the New School and Henry Cowell as being the only institution in the country actively engaged in promoting new music:

It is a rather appalling feature of the case that there is no conservatory of music in this country making any valuable attempt to build up an American school of composition or even to recruit an audience for such music as our native composers may write. . . To the best of my belief the only intelligent effort along these lines is the one being made at the New School for Social Research in New York under the leadership of Henry Cowell. . . It is interesting to note that, of seventy-two courses offered for 1933-34, thirty-five have to do with the fine arts and that twenty-six of these are concerned partially, or altogether, with today's expression. This hospitality to a sphere of study not usually so considerately treated, is extended to the inclusion of thirteen courses in music, most of them concerned with contemporaneous effort. Many public musical programs are presented and are designed to be part of the various musical courses. These are attended by the students, of course, but are frequented as well by a musical public that finds there music that can be heard no where else.

. . . detailed mention should be made of the

17 New School Bulletin, April 2, 1951, pages not numbered.

concerts of contemporary music. There are few places where the "advanced" composer is so cheerfully heard or where so consistent an effort is made to bring recognition to the work of older men who have so far been unfairly neglected. Reputation and public acclaim seem to have little influence and over familiar ¹⁸ music is refreshingly absent from the programs.

The courses listed for 1932 included a new offering that more closely resembled the traditional music appreciation course by progressing from simpler music of the distant past to progressively more complex music of the present. Cowell did not treat the subject as a chronological review, however, as do most history and appreciation texts. His emphasis was on the appropriateness of the music to the culture in which the music grew:

Course no. 70. The Place of Music in Society—
Henry Cowell. 12 lectures. Wednesdays, 8:20-9:50
P.M., beginning January 4. \$10.00
The uses of music to society and humanity;
different types of possible value; its present
and former use by various groups. The first six
lectures deal with its historical position; the
last six with its place in the modern world.
Each lecture will be illustrated by music typical
of the kind of society discussed.
Jan 4. Music among primitives. Music and magic,
ceremonial music, community music, individual
music, corn-planting music, rain-inducing
music, war songs. Illustrated by rare records.
11. Music of peasant life: folk songs, peasant
dances music for working, country hymn tunes.
18. Music of the courts of emperors: Musical
refinements and conventionality required by

18 Harrison Kerr, "Creative Music and the New School," Trend, 2/1 (March-April 1934), 89-90.

potentates and the influence they had on a style and good taste.

25. Music for the church: the relation of music to morals, religious feeling in music influence on secular music. Illustrated by records of early church music.

Feb 1. Military music: the use of music in the army, language of the bugle, stirring effect in battle. Illustrated with all types of military music.

8. Music of the 18th century lower classes: Music intended to effect a wider emancipation. Illustrated with Moussorgsky, Beethoven, etc.

15. Urban music: citified middle class music, radio and the spread of music suited for advertising, jazz and musical amusement, the movietone, proper sentiments for popular songs. Illustrated by radio and Jazz records.

Mar 1. The influence of wealthy patrons: symphony orchestras, conducting gods; choice of works by ladies' committees, parlor music, the style of music demanded by the average patron. Illustrated by records.

8. Gebrauchsmusik: Music for use only, to be liked for the moment. The spread of the idea through Germany, its influence on musical art. Illustrated with Kurt Weill.

15. The use of music in Russia: Music as incitation, propaganda, amusement; relation of radical works to old music; the music made by workers; art music under Communism.

22. Music among children: Music as it exists in public schools, as it is taught by the family music teacher, as it is really used by children. Illustrated by children's music of all kinds.

29. The relation of music as an art to society: relation of musical materials to the emotion and spirit of music, the values of various musical feelings to human beings. How music as an art, as well as music as a language, may be beneficial. Illustrated by a number of works of different tendencies, showing the influence of each tendency and where it leads.¹⁹

¹⁹ New School for Social Research, Inc., 1932-1933
(1932), p. 49-50.

This course was unique in ways other than the diversion from the usual chronological sequence. Some of the lectures were major portions of the course that would be mere mentions of phenomenon of passing interest in other courses; such as Gebrauchsmusik, and children's music. Music for the church, music for the military, and music for the courts are not unusual groupings, but urban music, and the use of music in Russia (especially music since the Russian revolution) are not common considerations in appreciation texts even today. Cowell did not include modern music as a major portion of this course as he did in virtually all other classes of an appreciation mode. This omission was (and still is) common among other writers and teachers, but is significant by the rarity of its occurrence in courses by Cowell. Considering the other work in contemporary music that was being offered at the same time, perhaps this course addressed an audience that had less inclination in that area.

In the 1933 spring catalogue for the New School, a course was listed that comprised a series of concerts arranged by Cowell and presented and discussed by him. There was concerts of music from Tahiti, a Byzantine choir, African music, Gypsy music, Spanish and Latin American music, music of Bali, and folk music of Europe. It is not inconceivable that representatives of these groups could be found in New York, but it is staggering to think of the

organization required to put on a concert series with such divergent cultures by what must have been, for the most part, amateur performers with lives and schedules of their own.

Cowell began a course in 1933-34 entitled "Contemporary American Music." In this course he relied heavily on the members of various musical organizations such as the Pan American Association of Composers, the League of Composers, the International Society for Contemporary Music, and several others. In all, Cowell listed eleven organizations and six colleges represented by the guest lecturers. Cowell then listed forty-four individual composers who would participate. Among the names were: Marc Blitzstein, Aaron Copland, Ruth Crawford, Vivian Fine, Howard Hanson, Roy Harris, Daniel Gregory Mason, Walter Piston, Quincy Porter, Carl Ruggles, Carlos Salzedo, Elie Siegmeister, Nicolas Slonimsky, and William Grant Still:

The course will consist of lectures on American musical tendencies and composers, copiously illustrated by composers and interpretive artists; of forums led by composers of different opinions who will discuss topics relative to their work and aims; and of chamber orchestra concerts of American works.
All concerts will be introduced by a short talk by Henry Cowell, and all lectures will have musical illustration.

As in many of the course descriptions quoted previously, Cowell listed the date of each lecture with a short description of the topic to be covered on that date. The scope of this course was enormous. It endeavored to gather the leading personalities in contemporary music from across the entire country, and present their ideas in class discussion. In many ways these courses resembled the "Salons" of the eighteenth century, when the musicians of the day would gather at the homes of literati and discuss and play their music, and those fortunate enough to be invited guests could hear Chopin or Liszt. Later, in Vienna there were the gatherings of the "Davidsbund" led by Robert Schumann. In the mid to late 1920s the tradition continued in New York with parties where Gershwin and Whiteman would discuss and play their latest creations. This was certainly the case of the New Music Society which Cowell founded in San Francisco, and from which the New Music Editions and the New Music Workshop developed. Small wonder that Harrison Kerr (mentioned above) considered the New School dedication to new music, under Cowell's direction, to be the most vital effort in the country at the time.

In the same semester as "Contemporary American Music," Cowell offered his course "Comparisons of the Musical Systems of the World." The course title was changed, and the countries investigated were new. There were more

mentions of records along with live performances. The catalogue also mentioned that the course in the Fall term would be taught by Henry Cowell, and that the course in the Spring term would be taught by Cowell's mentor Charles Seeger. The course was titled "Music Systems of the World (Comparative Musicology). The parenthesis is Cowell's. Some of the musical systems illustrated in this course were Malaysian, Australian bushmen, Korean, Servian, African, and Madagascar primitive music.²¹

Despite the changes in countries, and a shift toward recorded examples (these changes may be a consequence of sharing the teaching duties with Seeger), this course again is an example of offering that which is unfamiliar to the general public. It is an attempt to widen the musical horizons of people who could be quite knowledgeable musicians, and yet have never had the opportunity to hear and understand these particular cultures.

Cowell was in Berlin on a Guggenheim fellowship during the Spring term. When he returned for the Fall term of 1934, his professor from the University of Berlin, Johannes von Hornbostel, Doctor of Philosophy, was included on the faculty list at the New School.

21 Ibid., p. 42.

For this term Cowell's comparative musicology class was again retitled:

Course 80. Primitive and Folk Origins of Music-
Henry Cowell. 12 lectures. Mondays, 8:20-10
P.M. beginning Oct. 1. \$10.00

The real fundamentals of music do not lie in major and minor scales, common chords, names of intervals, etc., as customarily taught, but in the practice of primitive peoples. The purpose of this course is to show the beginnings of music and its slow development through folk music, Oriental cultivated music and early European cultivated music into our present system. The different types of music discussed will be illustrated with records and with concerts of the music of various peoples, played by natives.

PRIMITIVE MUSIC

- Oct. 1 The beginnings of music. Music of Eskimos, Bushmen, Weddas of Ceylon, etc.
- 8 Music of more developed primitives; certain Indian tribes and South Sea Islanders.
- 15. Music of high developed primitives, of Africans, Indians, etc. ORIENTAL MUSIC
- 22. The transition from primitive to cultivated Oriental systems. Ancient Indian and Chinese music.

29. Other Oriental music, Arabian, Japanese, Siamese, Balinese, Javanese

Nov 5. A concert of Oriental music

FOLK MUSIC

- 12. Folk music as a hybrid between primitive and cultivated systems.
- 19. A further presentation of folk music.
- 26. The transition from folk to European cultivated music

EUROPEAN CULTIVATED MUSIC

- Dec 3. How early European music grew from Oriental and folk sources. Illustrated with early music.
- 10. The development of such masters as Palestrina, Bach, Beethoven and Schubert from earlier European music.
- 17. The development ²² of modern music from the older masters.

Interestingly, this course (the first after Cowell's studies in comparative musicology with Hornbostel in Berlin) is a synthesis of music history and "Music Systems of the World." Cowell makes the case that there is a progression in development from the music of primitive cultures to the music of the western cultures. This is contradictory to other of his writings in which he suggests that while Western cultures developed in the area of Harmony, Oriental cultures developed melody, and African cultures developed rhythmic complexity.²³

A further consideration of this belief will be discussed below under the topic, "Music of the World's Peoples."

Although new music did not get a great deal of mention in the above course Cowell did offer a course in the understanding of new music:

Course 81. Creative Music Today-Henry Cowell. 12 lectures. Wednesdays, 8:20-10 P.M., beginning October 3. \$10.

The creation of music is of the greatest significance; the viewpoint of creators of music is of vital interest, a necessity to any fundamental understanding of music. This symposium course, led by Henry Cowell, will present many well known American and European composers who will discuss and perform their music, and will answer questions on all topics related to contemporary creative music. The composers will represent widely different tendencies, from conservative to modern. The following subjects will be discussed and illustrated; appreciation

23 Henry Cowell, "Music of the Hemispheres," Modern Music 6/3 (1928-1929): 12-18.

and evaluation of new creative tendencies, and their relation to older creative practice; philosophic and aesthetic problems of the creator of music; the relation of music to other sciences, such as psychology, physiology, acoustics, physics, anthropology; the materials of music; sound, rhythm, melody, harmony, dynamics, tone quality--and how composers use them; the relation of the performer and performance to creative music; "pure" vs. "program" music; radicalism vs conservatism in creative music; reactionary tendencies in contemporary creative music--neoclassicism, "gebrauchsmusik"; national and international styles in musical composition; creative music in education; the composer's stand-point in teaching music; music and its relation to society; the use of music; proletarian music; the aim of a musical composition.²⁴

There are no date and topic listings for this course. The objectives were, as usual, ambitious. Cowell proposed to include the relationship of music to such sciences as psychology, physiology, acoustics, physics, and anthropology, as well as covering the elements of music, philosophy, and aesthetics. A great deal of sophistication on the part of the student seems to have been assumed for this course.

The changing nature of the courses Cowell was teaching is significant. In almost every term the course title and course content was somewhat varied. This could be the result of experience, on the part of the teacher, as he developed a mature style, but it is more likely that Cowell was attempting to create a continuing audience for the New

24 New School Catalogue: 1934-1935 (1934), p. 47.

School concerts and courses. By varying the offerings he could attract former participants again and again. Also by having a continuing clientele Cowell could count on an increasing level of sophistication from term to term. Those who were new to his courses would be forced to acclimate themselves to the level of those who were alumni of previous offerings, rather than having each new class begin again at the level of the beginner. Cowell also offered a series of six concerts, both as a course and as an auxiliary to "Creative Music Today."

In the following term Cowell continued with the concerts of modern music. In this series each concert was devoted to the work of a single composer:

Course 89. Five One-man Concerts of Contemporary American Composers. Alternate Friday evenings at 8:30, beginning October 11. \$5.00.

For the first time in the annals of American musical history a series of five one-man concerts by native born Americans will be given. The composers chosen are outstanding representatives of American music today and have already won recognition both at home and abroad. The performance of their works will enable the listener to become familiar with much of the best music produced in America during the past ten years. The medium of the one-man concert will give the listener a more complete picture of the personality of each composer than would otherwise be possible. Several of the composers will take part in the performances of their works.

Complete programs and participating artists will be announced later. The composers to be represented are
Oct. 11 Roy Harris
25 Roger Sessions

Nov. 8 Virgil Thomson
22 Aaron Copland 25
Dec. 6 Walter Piston.

Once again we have Cowell presenting a series of events by composers who must be considered as "in their prime," and presenting works produced "in the last ten years." Should such a series be presented today, what composers would be represented, and what works, produced as recently as 1980 to 1990, would be chosen? Placing this course in the perspective of 1990 forces the realization of just how current Cowell kept his courses. It should again be noted that each of the composers represented is still today listed among the more prominent of composers of the twentieth century. It is also significant that, although Cowell himself was as well-known at the time as any of the composers represented, he did not include himself in the concert series. Perhaps he felt that the audience coming to concerts arranged by him would be sufficiently familiar with his own work that such an inclusion would not serve the purpose of bringing the unfamiliar to his students.

During the same term, Aaron Copland presented a course at the New School entitled "Music of Today." Copland's course consisted of a series of sessions of recorded music by contemporary composers with analyses, commentaries, and piano illustrations (presumably by Copland).²⁶ The

25 New School Catalogue: 1935-1936 (1935), p. 55-6.
26 Ibid., p. 56.

difference in approach between the two individuals is striking; Cowell brought in the composers themselves to discuss, explain and answer questions, Copland played recordings.

Cowell repeated his course, "The Primitive and Folk Origins of Music," in this term with the same format, and essentially the same musical illustrations, but this was the last term Cowell would teach until the Spring of 1941. When Cowell did return, his first offering in the music appreciation area was modern American music:

Course 101. Creative Music in America. 15 weeks. Mondays, 8:20-10 P.M. \$12.50. Henry Cowell. Beginning February 3.

Indigenous music and the melting pot of influences from abroad.

What is called the music of America is made up of a combination of influences from foreign countries together with musical practices which have through many generations become identified with the United States. Recent enrichments from many countries have strengthened the best foreign traditions. The rise of nationalism has sharpened appreciation of old native products. America has become the world's greatest musical land, but its people have not yet arrived at a knowledge of the musical styles, traditions and cliches which it harbors. To become acquainted with these, and to discuss important native and foreign born composers, is the purpose of the course. Musical illustrations are given, some of the composers appearing in person to explain and perform their works. Where such opportunities are not available recordings are used.

Participating composers, artists and subject matter for individual dates will be announced.

Among the composers to be discussed are: Bloch, Hindemith, Krenek, Schoenberg, Stravinsky,

Copland, Harris, Ives, Piston, Ruggles,²⁷ Donovan, Hanson, Moore, Eisler and many others.

No date specific information was given for this course. If Cowell had been working with a continuing clientele for his courses as has been suggested above, that audience would need to be regained after a four year hiatus, and a new audience developed. The composers discussed in this class were a curious assortment. The first five were all Europeans who had emigrated to the United States, the following nine were a mix of conservative and experimental native Americans. The combination covered the gamut of influences then bearing on classical music.

This course was repeated in the 1941-1942 term, and there was an expansion of objectives that is interesting. Latin America was now included, as well as the uses for which American music is found. The comparison is instructive:

Course 176. Creative Music in the Americas. 15 weeks. Fridays, 8:20-10 P.M. \$12.50 - Henry Cowell. Beginning October 3.

Native American composers' works are being performed more than ever before, yet the understanding of their aims and achievements lags.

A large proportion of the world's greatest foreign composers now make their home in America. We wish to know what they are doing, what new and vital influences they are having on the development of creative music in this country.

Musical composition in the Latin American countries has grown into a place of world

27 New School Catalogue: Spring 1941 (1941), p. 63.

importance. The strength of our association with the cultures of these lands grows apace; we need, through personal contact with the composers to know more of their activities.

The aim of this course is to discuss the music that is now being written in North, South and Central America, to invite composers of attainment in the fields of serious and also of popular music who are working in these countries to appear as guests, and to discuss informally with the students the works which are performed by way of illustration.

Topics: current uses of music, how the war affects musical creation, music for the theatre, for the movies, for the dance, music written to be sold, music for symphonic and chamber performance, music written to order for certain occasions, music for school and teaching, the new "Little Opera" movement, etc.

Guest composers: Bela Bartok, Henry Brant, John Alden Carpenter, Hanns Eisler, Lehman Engle, Morton Gould, Roy Harris, Ernst Krenek, Earl Robinson, Charles Seeger²⁸, William Grant Still, Ernst Toch, and others.

Although Cowell maintained that a major objective of this course was Latin and South American music, no Latin composers appeared in his list of guest composers. As this course was taught in New York City, the reason for the omission may have been that Latin composers were not in residence. Those composers who did appear in Cowell's lectures are those who were available in the vicinity at the time. William Grant Still, a black composer, did appear for the second time as one of Cowell's guest lecturers.

The description above resembles a statement of philosophy as much as it does a course outline. It is

28 New School Catalogue: 1941-1942 (1941), p. 96.

interesting that the course in Spring of 1941 seems to have emphasized the European influence, and the course in the Fall of 1941 looked to the work of Latin America. While the name of the course is the same, the course content is not at all similar. Speculation as to why this may be true could center on the war in Europe, which might have tended to discourage American musical connections with that part of the world, or it may have been Cowell's connection with the Pan American Association of Composers which prompted him to take a closer look at music in that locality.

This course was not repeated by Cowell. While his courses on contemporary music and "Music of the World's Peoples" continued to evolve, "Creative Music in the Americas" did not again appear in the catalogue.

There were continuing opportunities for discussion of modern music. The music faculty of the New School held four "Symposiums on Current Musical Issues" on four Sundays in the 1941 Fall term. The course description mentions such controversial issues as: "values and trends in modern music, modernized arrangements of Bach, (and) the position of popular music."²⁹ (While no notes of these sessions have been uncovered, it is interesting to speculate whether Stokowski's heavily Romantic and overly orchestrated

29 Ibid., p. 94.

transcriptions of Bach's works such as the C Minor Fugue was one of those "modernized arrangements" which figured as a current controversial issue). The proposed objective of the course was to "awaken interest, deepen understanding, add to knowledge, and above all, by presenting expert opinion on subjects where experts differ, to give students the means of forming more considered independent judgments."³⁰ The symposiums continued through several terms at the New School, and seemed to have been a major part of the schools efforts in the area of modern music.

Cowell had taught at the New School since 1930. He had been in charge of the musical activities until his incarceration in 1936. Upon his return in 1941 the leadership had passed to others, and his course load was more in the area of theory than in leading the progressive march into the twentieth century. His fellow faculty members were more conservative and from the European tradition which Cowell opposed: Hanns Eisler, Jascha Horenstein, Ernst Ferand, Rudolf Kolisch, and Georg Szell. In the Spring of 1942 a pair of courses was announced which seems to offer some insight into Cowell's place in the hierarchy of the New School Faculty. The first half of the course "The Art of Listening to Music," was taught by Hanns Eisler. It stressed that listening must be taught, that it

30 Ibid., p. 94.

is not a natural gift. Forms, and components of music were stressed, and the works studied were all from the European tradition, with almost no effort toward understanding of the modern idiom. Cowell's section of the class was a continuation of Eisler's approach, and the description is laconic, almost insultingly sparse:

Course 132. The Art of Listening to Music I.
Hanns Eisler.

Listening to good music is not a natural gift; it must be learned and practiced as the basis of any true relation to the masterpieces of the past and the present.

The content of a given musical work of art is explained with a view to training the listener to recognize the components of musical compositions such as theme and accompaniment, variation, repetition, contrast, development, etc. At the same time the work is studied not only for its historical musical setting but as part of culture and of the general development of society.

Material for study includes principal musical works of Bach, Handel, Haydn, Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner, Richard Strauss, Debussy, Schoenberg, Bartok, Stravinsky.

Course 133. The Art of Listening to Music II.
Henry Cowell.

This class is open only to students who have completed Mr. Eisler's course. It affords continuation of training in listening to music from the same general standpoints³¹ through further studies of music from old to new.

Eisler's description of the course placed the teacher as the autocrat: he was the holder and dispenser of knowledge. It implied that the student is lacking in skills that only this course can impart. The music that

31 The New School for Social Research: Spring 1942.
(1942), p. 76.

was to be studied was from a list of composers that sat solidly in the European camp. Eisler did include some twentieth century composers, but no American ones, and those he included are well-established figures. Cowell's uncharacteristically sparse comments are at variance with his usually generous course information.

The tone of Eisler's course objectives was as master to penitent: "listening is not a natural gift, it must be learned and practiced, . . . the content is explained with a view to training the listener." Cowell's normal course descriptions involved the listener as explorer: "the aim is to awaken interest, deepen understanding, add to knowledge, and by presenting expert opinion on subjects where experts differ, to give students the means of forming more considered independent judgments." Cowell was not listed as the teacher of this course in later catalogues, and, in 1942-1943, he was limited to two courses in music theory.

In 1943-1944, the course that would become Cowell's most popular, and would reflect his reputation as an expert in music of the cultures of the world, assumed its final title and final form. There would be variations in content over the next years, but the changes would be minor:

Course 213. Music of the Peoples of the World.
12 weeks, Spring term. \$10. Henry Cowell.

Music has been called a world language, but it cannot be completely understood without some familiarity with the different ways in which it is constructed and used by peoples throughout the

world. Listening in connection with a certain amount of introductory background, one may rather rapidly become used to different musical practices. This is not only an exciting exploration of new musical horizons, but it affords a deeper understanding of the feelings of people of stranger races and nations. It is a kind of living history of music, with nearly every stage of historical development actually practiced somewhere in the world today.

The purpose of the course is to present the music of the world to musical laymen through discussion, recordings and performances; much of it will have become familiar to returning American troops.

I. What the world's musics have in common and what elements are found only in unique instances; the extensive development of harmony in Western music, or rhythm in Central Africa, of melody in India.
 II. "Uncultivated and cultivated" music: primitive and folk music; "classical" and popular music of the Western World; the many different musical cultures of the East.

III. Primitive music in its least involved forms: music of the Esquimos, (sic) Australian Bushmen, of Tierra del Fuego, the South Sea Islands, etc.

IV. The higher primitive cultures: Central African singing bands and rhythmic signaling; American Indian ceremonial music.

V. Folk music of Ireland, Scotland, England, Wales.

VI. Folk music of Scandinavia, Germany, France, Italy and other parts of Europe.

VII. Folk music of Russia, Spain and the Balkan States.

VIII. Hybrid folk music: folk and primitive mixed styles, or folk and cultivated styles, e.g. American negro, American popular, American "Hill Billy,"

Latin American, Hawaiian, Tahitian, etc.

IX. Oriental music: East Indian, Islamic, including the Near East, Malay, Thailand, Java, Bali, etc.

X. Oriental music: Chinese, Japanese, Korean, Tibetan

XI. Music of Minority groups in the United States.

XII. Little ³² known country music of the United States.

This course revealed Cowell's intense fascination in music of other cultures. This fascination was the propelling factor in his earlier study in Berlin with Hornbostel, and he had done extensive traveling, collecting and learning of musical practices since that time wherever he went.

In the notes for the course can be found further elaboration on musical development as can be found earlier. Cowell states that examples of stages of development of Western music are to be found in the primitive cultures of the world today, but that certain cultures have developed components of music to a greater extent than other cultures. This is more consistent with his other writings than the explanation of musical development which was given in his course on comparative musicology, "Primitive and Folk origins of music," in 1934.

Whether Cowell was still reacting to the "Listening to Music" course which he had taught with Eisler or not, it is interesting to compare his rationale on listening in this course with Eisler's above. Eisler informs us that "it (listening to music) must be learned." For Cowell the point is not that listening must be learned, but that what is heard can be interpreted in a more meaningful way: "Listening in connection with a certain amount of introductory background, one may rather rapidly become used

to different musical practices." The difference in the two approaches is more than semantic. It is an expression of philosophy concerning the relationship of teacher and student.

Stuart Feder, who studied with Cowell at Peabody Conservatory in 1952, recalled Cowell's teaching style in the following manner:

He (Cowell) was rather diffident and shy almost, with students. (He was) never pompous, always respectful, always trying to be helpful; always treating you as if (you were) a colleague rather than from the distance of a professor. This was the late forties as you'll recall, or early fifties, and I for one found this somewhat disconcerting. Usually teachers didn't treat one in this egalitarian manner.

I remember once I met him at a concert of John Cage's music, a Sunday night in New York City, and he was going back to Baltimore on the same train that I would later take, and it was with an easy-going friendliness that he commented that he would look to see me on the train, that we would ride together. I was too ³³shy to take up his invitation at that time.

In the Spring of 1945 Cowell announced a course that was out of the ordinary not only for him, but for the New School:

Course 225. Music as an Art and a Livelihood.
15 weeks. Tuesdays, 6:20-8 P.M. \$15. Henry Cowell.

Spring term, beginning February 6.

The earning range of a top concert artist;
opera singer; symphony conductor; radio star;
free lance or school teacher; composer--
Hollywood, Broadway, or free lance.

Contracts: the music publisher; the manager; the

33 Stuart Feder, in tape to present writer,
November 4, 1990.

union. Influence of patronage on style, with musical illustrations: the church; the nobility; the state; the corporation; the wealthy individual.

In this connection, the following composers are discussed: Palestrina, J.S. Bach, Haydn, Beethoven, Wagner, Chopin, Shastakovitch, Domingo Santa Cruz, Vernon Duke,³⁴ Korngold, Roy Harris, Charles Ives, Gershwin.

This course may have been as a result of Cowell's own career in dealing with various personalities in the music field, including commissioned works, getting his works performed, and restrictions placed by unions and other forces. The course was not repeated either by Cowell or by the New School. Although this course was uncommon in the 1950s, there are similar courses given in music schools of today which deal with the business side of music from the standpoint of the composer, the performing artist, and the producer. Douglass Seaton of Florida State University refers to them as new curricula:

Another current issue is the emergence of new curricula in the field, including the area often identified as music business and technology.

. . . What impact these developments will have on music departments is an open question, especially in terms of resource allocation, student recruitment, and the placement of graduates. This matter is particularly challenging during the times of retrenchment that many institutions are currently experiencing.³⁵

³⁴ New School Bulletin, Vol 2/1 (September 1944): pages not numbered. (Catalogue covers entire year 1944-1945. Due to a paper shortage, no other will be issued, please keep it.)

³⁵ Douglass Seaton, "The Emergence of New Curricula," CMS Proceedings: The National and Regional Meetings, 1988, (1990), Page 92-3.

The list of composers in Cowell's course is amusing, given his penchant for presenting the less familiar. He began quite properly with a list of six European masters, then he skewed the roll with a Russian modern, a Latin American, a song writer, two serious American contemporaries, an Experimentalist, and George Gershwin (who could be listed in several categories).

Cowell did not teach at the New School in the 1945-1946 school year and, in the following year (1946-1947), his responsibility was in the Music Theory area completely. In 1947-48, he returned to teaching "Music of the World's Peoples," and the course format and list of topics were much the same as listed above. He continued to have guest artists demonstrate ethnic music in person:

Irish traditional singing will be presented by Eileen Curran Herron in Henry Cowell's class, "Music of the World's Peoples,"³⁶ Friday, January 14, 8:30 P.M.

In 1948 in addition to "Music of the World's Peoples," Cowell offered a very similar parallel course:

Course 294. Music of the World's Peoples in America. Henry Cowell. 15 weeks. Fridays. 8:30-10:10 P.M. \$17.50. Spring Term, beginning February 11.

This is a sequel to Course No. 293, Music of the World's Peoples, but may be taken independently.

36 New School Bulletin, Vol. 6/17 (December 27, 1948): pages not numbered.

Native music may be heard from all over the world in the United States. Aside from the indigenous Indian music, some of which has changed very little since pre-Columbian times, all traditional music in America comes from elsewhere.

Some of it, e.g. British dances and ballads, has changed very much during its several hundred years in this country; similarly French and Spanish folk music as now heard among Cajuns of Louisiana or Mexicans in the Southwest. Extraordinary hybrids, such as American Negro music and the Broadway hit parade style, have been born of the fusion of elements originating elsewhere.

It is possible, on the other hand, to find very old music surviving with little or no change, especially among the older people. Witness the chanting of the Kalevala by Finns in Minnesota, the playing of tamburitzas by Serbs in Chicago and so on. In a few cases, the old traditional music of other peoples is better preserved in the United States than in its country of origin. Western music has greatly affected the music of China and Japan, for example; but in San Francisco these oriental peoples preserve and teach their own classical musical culture, untouched by that of other peoples here.

Music of many peoples in the United States is discussed and performed by players in person and on recordings; whenever possible, expeditions are made to hear foreign³⁷ music played by native groups in New York.

There was no topic by date listing given for this course. It would be instructive to know what cultures were included. Even without the specific topics, this was an extraordinary addition to the course listings. Living in New York, this course would have been more than an interesting diversion, it would be a cultural necessity, due to the diversity of cultures that are found and

preserved there. Cowell was familiar with the music of San Francisco's Oriental community from his youth, and he had been in touch with many of the ethnic groups in New York through his "Music of the World's Peoples" lectures. He certainly had the resources for presenting this information.

In the New School Bulletin of Mar 22, 1948 two programs in conjunction with the "Music of the Peoples of the World" were advertised:

Announcing two programs in the Series MUSIC OF THE PEOPLES OF THE WORLD. Henry Cowell.
April 2--The Byzantine Singers, directed by Christos Vrionides/ Traditional Byzantine and Greek music, Richard Browning, tenor; Carl Buchman, baritone, Willard Van Woert, bass; Nelson Starr, Basso-profundus.
April 16--Wasantha Singh and His Group: East Indian Music Fridays, 8:30 P.M. in the Auditorium. Single Admission \$1.00. Complete programs in later bulletins.

Most of Cowell's courses were presented in the evening hours. The following two courses were presented during the day:

Course 296. the Meaning of Modern Music. Henry Cowell. 15 weeks. Fridays, 11:20 A.M.-1:00 P.M. \$17.50 Fall Term, beginning October 1. This course is suggested as preparation for the course Living Composers, but is not prerequisite.

It deals with these questions: What does music mean to the composer, and how can the listener enter the composer's world: What constitutes meaning in music? How did modern (music) develop from classical music? How does musical meaning emerge in the various types of

38 New School Bulletin, Vol. 5/30 (March 22, 1948):
pages not numbered.

contemporary music? Important works are heard by the leaders of several schools of thought, including Schoenberg, Stravinsky, Bartók, Ives, etc., and their different uses of music as a language analyzed.

Attention is given to new materials and philosophies of music, to the use of folk elements in modern music, some recent experiments, and probable developments.³⁹

With this offering Cowell returned to his mission of developing an audience for modern music. The questions posed could well stand as instructional guides for music of any era. Although the materials and conventions of music may change dramatically over a period of time it might well be that the understanding of what the music meant to the composer of that music is the key to understanding the music itself.

This course was followed in the Spring term by another course dealing with modern music:

Course 297. Living Composers. Henry Cowell. 15 weeks. Fridays, 11:20 A.M.-1:00 P.M. \$17.50. Spring term, beginning February 11.

A course for laymen, presenting the music of the significant contemporary American and European composers, many of whom appear informally to discuss their approach to music, explain specific compositions, answer students' questions, etc. Guest composers are chosen to represent contrasting backgrounds and esthetic philosophies. They often play or present in recordings their less frequently heard music. Among those who met with the class during the Spring of 1948 were Jacob Avsheclomov, John Cage, Paul Creston, Richard Franko Goldman, Otto Luening, Douglas Moore, Robert Sanders, Virgil Thomson, Edgard Varese, Robert Ward and Frank

39 New School Bulletin, 6/1 (September 6th, 1948): 157.

Wigglesworth, all of whose works were heard in New York during the season, in the fields of opera, symphony, chamber or solo music.⁴⁰

This course was essentially the same course that Cowell had presented earlier under varying titles. It put students in direct contact with contemporary artists, and in this particular case there seems to have been an attempt to present composers whose works were being performed in New York at that time. Their appearances with the class do not appear to have been coordinated with the performances of their works for the concert going public, but their works were certainly available and recent.

Cowell did not restrict his courses to venues at the New School:

Henry Cowell's class, "The Meaning of Modern Music," Fridays at 11:20 AM will hold its January 7 session in the studio of John Cage, 326 Monroe Street (cor. Grand Street and East River Drive). Maro Ajemian will play Cage's prepared piano music; the composer will comment. Members of other classes may attend by contacting Mr. Cowell through the Bulletin office, 5th floor and purchasing single admission in advance.⁴¹

Another entry has Cowell's class in an even more unusual setting.

Henry Cowell conducted his regular class, course 1253, "Music of the World's Peoples," at the Brooklyn Museum, Wednesday, November 2 which by special arrangement, stayed open from 6:20-8:00

40 New School Bulletin, 6/1 (September 6, 1948): 157.

41 New School Bulletin, Vol. 6/13 (December 27, 1948): pages not numbered.

PM, so that the students could see the exhibit of oriental and primitive musical instruments and play upon them.⁴²

In the March 22 New School Bulletin the composers who would "discuss and play recordings of their works or perform them in Henry Cowell's course" were listed as follows:

April 1--Virgil Thomson--recording of his Hymn Tune Symphony, and Four Saints in Three Acts. Mr. Thomson is music critic, New York Herald Tribune

April 8--Richard Goldman will play assorted piano works. Mr. Goldman is on the faculty of Juilliard School of Music

April 15--Rand Smith, baritone--recital of modern American songs, including songs by Charles Ives, Ernst Bacon and others. This recital takes place at 5:00 p.m., Dance Studio, before the regular meeting of the class when Dr. Moore is guest composer. Mr. Smith has been with the Philadelphia Symphony Orchestra.

Douglas Moore--recordings of his 1st Symphony which was played by the New York Philharmonic Orchestra, Sunday, February 22 last

Douglas Moore is head⁴³ of the music department of Columbia University.

While he was teaching these classes, the New School offered more traditional fare, taught by others on the music faculty: "Mozart's Operas," "Beethoven's Nine Symphonies," and "The Great Instrumental Forms as Exemplified in the Piano Sonatas and the Quartets of Beethoven."

⁴² New School Bulletin, Vol 18/12 (November 21, 1960): pages not numbered.

⁴³ New School Bulletin, Vol. 5/30 (March 22, 1948): pages not numbered.

Cowell's courses in 1949 and 1950 followed the same format as for 1948. It is not until the summer of 1951 that Cowell introduced a new course:

Course 130. The Nature of Music. Henry Cowell.
Tuesdays and Thursdays, 8:10-10:00 P.M. \$17.50.
A general introduction for laymen. No
prerequisites. Illustrated at the piano and
through recordings.
How music imparts meaning
The basis of rhythm in sound: organized beats and
accents
The basis of melody: modes and scales
The development of polyphony and counterpoint
Music from Palestrina to J. S. Bach
Harmony and overtones
Tonality and classical forms: song form, dance
form, sonata form
Haydn and Mozart
Musical instruments and performers
The symphony: symphonic development, Mozart,
Beethoven, Brahms
The opera: Wagner, Verdi, Moussorgsky, etc.
Popular country music--folk music
Popular city music--jazz, ragtime, rhumba, bop,
etc.
The meaning of modern music: Debussy, Schoenberg,
Stravinsky, Ives, Bartók
The present scene: music and aims of younger
contemporaries
The present position of music: influence ^{of} manager, publisher, radio, and recording.

This is a summer class, meeting twice a week instead of the usual once a week of the regular school term. It did not have the innovative approach that is found in most of the other descriptions. Here Cowell turned from the sophisticated listener to the musical newcomer. The concepts were more basic, and there was no list of guest lecturers. Instead of live music the illustrations were at

the piano and through records. The organization was of a type which might be found in a text by Sachs, (Our Musical Heritage,) or Paul Henry Lang (Music in Western Civilization). By 1951 Cowell was teaching at Columbia and Peabody (as well as at the New School) and both Sachs and Lang were professors at Columbia at that time. The link is tenuous, but Cowell would have known them and their work. As he did not write his own text, it is likely that he would have taken advantage of available materials.

Since 1948 Cowell had been teaching "The Meaning of Modern Music." In 1951 he added a second portion to that course:

Course 717. The Meaning of Modern Music II.
Henry Cowell. Fridays, 8:30-10:10 P.M. \$17.50.
What does music mean now?
This course is for laymen. There is no
prerequisite, but the Meaning of Modern Music I
constitutes advisable preparation.

Composer guests of various nationalities and shades of modernism and conservatism are invited to play and discuss their music informally with students. They often bring privately recorded examples of their larger works which are not otherwise available. There is discussion of the works and meaning of such composers as Alban Berg, Anton Webern, Hindemith, Prokofieff, Varese, Cage, Virgil Thomson, Copland, Shostakovich, Peter Mennin, David Diamond, et al., and of such questions as: What has happened to experiment in modern music? Why is there a strong trend toward writing in the style of medieval church music? Why do many young composers abandon originality in favor of a style integrating old and new elements?⁴⁵

45 New School Bulletin, 9/19 (January 7, 1952): 106.

This is vintage Cowell. Questions were posed that the guest lecturers and students could address. It followed the format which he had used in the past, and there was so little difference between the descriptions of "The Meaning of Modern Music I" and "The Meaning of Modern Music II" that one might wonder why it was offered at all. The answer may lie in the need Cowell had to gather like minds together to discuss and listen to music, and to prepare a new generation to hear and understand that music. Over the years he had offered courses at the New School in which students and composers had met together for this purpose, and this course may be less for the purpose of enrichment than it was for the structure it provided for the gathering of like minds.

Although no detailed descriptions are given for Cowell's courses at Columbia or Peabody, the courses in those institutions seem to have adhered more closely to a traditional curriculum than did the courses at the New School: "Form and Analysis", "History of Music," "Music of the Twentieth Century," etc. The descriptions that are provided give only a meager outline: "Music Literature I, two credits. Bach and his period. One hour a week throughout the year. Mr. Cowell."⁴⁶

⁴⁶ Peabody Conservatory of Music: Catalogue 1952-1953 (1952), p. 56.

At Peabody, Cowell was responsible for a course on teaching. Considering his lack of a formal educational degree this assignment may be questionable; given his experience in teaching and his supportive pedagogical style, however, the choice may have been highly appropriate:

Principles of Teaching, two credits.

General psychological principles and their application in teaching music of all grades and branches; materials of music; general and specific teaching procedures; class organization; individual problems. ⁴⁷ One hour a week throughout the year. Mr. Cowell.

At Columbia the courses are listed with no descriptions. In 1950-51 Cowell was assigned three courses: "Literature of Opera," Literature of the Symphony," and "Twentieth-Century Music."⁴⁸ He taught the same three courses in the following year.⁴⁹

In 1953-1954, and in 1954-1955 Cowell taught only composition at Columbia. These courses will be discussed in the section dealing with him as a teacher of composition and theory.

It was only at the New School that Cowell was given the freedom to develop courses in his own style. This is not surprising as both Peabody and Columbia are

⁴⁷ Peabody Conservatory of Music: Catalogue 1952-1953 (1952), p. 59.

⁴⁸ Music Bulletin of Columbia University: School of General Studies 1950-1951 (1950), p. 15.

⁴⁹ Faculty of Philosophy Bulletin: 1951-1952 (1951), p. 82.

institutions which have the education of young people as their purpose, with the Baccalaureate degree as the goal. The New School was established for adult education, and most of Cowell's courses were for non-degree purposes.

The following course description is easily recognizable as a course in music history. Cowell's title and approach, however, mark it as distinctively his own, and from the New School rather than from Peabody or Columbia:

Course 643. Musical Iconoclasts: 2700 B.C. - 1953 A.D. Henry Cowell. Fall, Mondays, 8:30-10:10 P.M. \$21.

An introduction to modern music for the lay music lover, non-technical.

How music has changed from the familiar to the new. Huang Ti, Pythagoras, Guido di (sic) Arezzo, de Pres, Monteverdi, Bach, Mozart, Beethoven, Wagner, Debussy, Ives, Stravinsky, Shoenberg, Gershwin, Cage and others are heard and discussed.⁵⁰

Although each of the composers listed in this course may well be described as breaking new ground, who but Cowell would brand them as iconoclasts, and teach about them from this point of view? The notes suggest that this course was for the layman, but there was still a level of sophistication demanded. In order to understand the difference between the familiar and the new, the student was expected to be somewhat knowledgeable with that which was familiar. In the 1990s that assumption may not be

50 New School Bulletin, 10/1 (September 1, 1952): 112-113.

valid. In New York City in 1952, for those who might have been taking Cowell's courses at the New School, such fore-knowledge may have been more common.

A special announcement concerning one session of this class appears in the New School Bulletin of November 24, 1952. "Guest Speakers: Pierre Boulez, the 'most hissed' composer in France. Mr. Boulez will discuss his sonata which will be played by David Tudor, Pianist."⁵¹

In the 1953-54 school term, in addition to "Music of the World's Peoples," and the composition and theory courses he was teaching, Cowell added a course which would again emphasize his commitment to new music. Its format was one that he used in 1931 for "Appreciation of Modern Music," in that the emphasis was on analyzing music rather than the examining the trends of the composers. There was no indication that guests would explain their efforts. Instead the class examined specific compositions of a variety of composers. The title was also intriguing, as it suggested that some music of the twentieth Century was already sufficiently known and understood to receive the approbation "classic" (at least by Cowell). It should be noted that again, Cowell did not include any of his own works in this list. His choice of music to be included may

51 New School Bulletin, Vol. 10/13 (November 24, 1952);
Pages not numbered.

have included works that are questionable as classics, but there was certainly a variety of styles and types of compositions:

Course 865. Classics of 20th Century Music.
Henry Cowell. Fall, Tuesdays, 11:20 A.M.-1:00
P.M., Spring, Mondays, 8:30-10:10 P.M. \$21.

Developments in contemporary music often derive from pioneer works which have become world famous, and about which schools have formed. Such works are performed on records, discussed and analyzed for laymen.

Sep. 29 Introduction to the subject of modern classics; Debussy, *Pelleas et Melisande*

Oct. 6 Richard Strauss, *Salome*

Oct. 13 Scriabin, *Prometheus*

Oct. 20 Ives, the *Concord Sonata*

Oct. 27 Schoenberg, *String Quartet Opus 30*

Nov. 3 Stravinsky, *La Sacre du Printemps*

Nov. 10 Hindemith, *Mathis der Maler*

Nov. 17 Prokofieff, *Classical Symphony*

Nov. 24 Berg, *Wozzeck*

Dec. 1 Bartók, *Quartet #4*

Dec. 8 Stravinsky, *Symphony of Psalms*

Dec. 15 Copland, *Appalachian Spring*

Dec. 22 Riegger, *Symphony #3*

Jan. 5 Thomson, *Louisiana Story*

Jan. 12 Contemporary developments:⁵² Cage, *Musique Concrete*, etc.

This course deviated in format from courses on new music which Cowell has taught in the past, but the objective of becoming familiar with new music was clearly in evidence.

A course in which guest lecturers did not participate did not signal the end of Cowell's efforts to bring live music and living composers into his classroom. In his "Music of the World's Peoples," during the same term, he

52 New School Bulletin, 11/1 (September 7, 1953): 116.

listed visiting artists who would demonstrate the music being discussed.

The following term both opera concerts and "Current Music Concerts" were in the catalogue. The latter were described as "An experiment seeking to enhance the communication of music through personal contact of composer, performer, and listener: composers are present for the performance of their music. Many first performances and works composed for the concerts."⁵³ Some of the composers listed for the concert series were: Luening, Persichetti, Robert Ward, Jack Beeson, Goeb, Riegger, Hovhaness, Robert Kurka, Bergsma, Dai-Keong Lee, Bernard Rogers, and Hugo Weisgall. On January 5, 1953 there was a concert of works by Cowell.⁵⁴

The two series of concerts were similar in concept to the "Music Workshops" mentioned earlier. Composers and students were brought together to hear and discuss the latest in musical trends.

In 1954 "Classics of 20th Century Music" was repeated. Many of the composers discussed were the same ones as in the previous year, but Berg's Wozzeck was the only piece of music that was discussed in both years. Cowell included his Fourth Symphony in this course, and added Luening and

53 New School Bulletin, 12/1 (September 6, 1954): 117-188.

54 Ibid.

Ussachevsky to the composers. Debussy was represented by Nocturnes instead of Pelleas et Melisande; Ives by The Unanswered Question instead of the Concord Sonata. The most likely explanation for the difference in works studied is that students could repeat the course without repeating the same material.

While Cowell did not regularly include his own works in his courses, Concerts of his music were performed at the New School. Some of the concerts were special occasions, such as the one in honor of Cowell's twenty-fifth anniversary at the New School on November 16, 1953. Other concerts including Cowell's music were presented at the School from time to time. Cowell's students were presented in concerts as well:

Henry Cowell Presents: a concert of unusual compositions by the young composers: Richard de Lone, Natalio Gala, John Duffy, Bert Bacharach, students in his classes at the New School and the Peabody Institute of Baltimore. . . performers, Raymond Brown, baritone; Ronald Knudsen, violin; Marian Mogris, piano; Alix Maruchess, viola d'amore.

Cowell's courses did not change format or title for the next several years. He gave up his association with Columbia in 1955 and with Peabody in 1956. He continued teaching at the New School, but with a year off in 1956 to take a world tour. "Classics of 20th Century Music" became

"Masterpieces of 20th Century Music" in 1958, but the course content was not appreciably different. Cowell continued to teach "Music of the World's Peoples," and "Masterpieces of 20th Century Music until 1963.

Composition and Theory

Cowell was cautious (in his own studies) about being influenced by the ideas of others. Sidney Robertson Cowell recalls that he had an initial reluctance to study with Charles Seeger. "When friends offered to send him for 'consultations' with Charles Seeger at UC Berkeley, he agreed in spite of his prejudice against 'received wisdom' because he found his pieces were all too short and he thought Seeger might be able to show him how to lengthen them."⁵⁶

Charles Seeger recalled that he discovered early in their relationship that Cowell was a complete autodidact. "He never learned anything from anybody else; he appropriated what he liked and paid no attention to what he didn't like."⁵⁷

It is interesting that he did not advocate the same avoidance of 'received wisdom' in the training of others. In "Contemporary Musical Creation in Education" (Etude,

56 Sidney Cowell, in a letter of May 7, 1990, to present writer.

57 Rita Mead, "Henry Cowell's New Music, p. 22.

September, 1954 p. 49.) Cowell recommended the study of previous practice as the basis for professional development:

The best training in older theoretical subjects is needed as a background for the understanding of this century's involved practices. The only great difference of opinion lies in whether old rules should be modernized in presenting the subject to the student, or preserved in their more conservative form.

Personally, I favor the latter position. It would seem to me that if a serious student is ever to understand the history of musical theory, he must have a complete grasp of harmony and counterpoint in the strictest manifestation. Only then can he understand the nature of proposed changes and developments.

And no matter whether one reacts favorably or unfavorably to the modern schools of thought it is entirely necessary for the professional student to know in detail what they advocate and how they have developed from older areas of musical knowledge.

This apparent shift in thinking may be explained by the comments of S. R. Cowell. "The people who encouraged him (Henry Cowell) early all belonged to an era and a cultural concept that urged him to depend on "inspiration" alone, and not on anything learned from what other people did, (but) he became impatient early with the emphasis on "inspiration," because he discovered that some sort of conscious thought about musical possibilities was a very desirable preliminary, at least for himself."⁵⁸

58 Cowell, "Contemporary Musical Creation in Education," p. 49.

59 Wiley H. Hitchcock, "Henry Cowell's Ostinato Pianissimo," Musical Quarterly, 70 (1984): 27.

Cowell's own development from experimenter to mainstream composer was echoed in his assessment of the public attitude toward "modern" music:

"Modern" music at one time was thought of as breaking the rules of harmony and counterpoint, and most of it was considered chaotic. Now it is apparent that all modern music that shows signs of survival displays orderly musical processes. Most of these reflect a growth and development from older practices, usually by slow and understandable degrees. There are surprisingly few instances in which new ways appear⁶⁰ to be used merely in protest against old rules.

Takefusa Sasamori, another of his composition students, recalls that Cowell required a thorough knowledge of harmony and counterpoint. In Cowell's words: "Freedom and deviation come only after learning the basics thoroughly. Master harmony and counterpoint completely." He further stated:

In my case, he gave me man to man lessons about harmony and counterpoint. It was so strict that I could not (understand the difference between) his liberal teaching and the technique of musical composition.

At that time, I had thought that I had finished those basics once, and had learned enough. Now I appreciate (his efforts) very much.⁶¹

That Cowell was an effective teacher of composition is easily established when one considers the stature and accomplishments of some of his former students, among them

60 Cowell, "Contemporary Musical Creation in Education," p. 11.

61 Takefusa Sasamori, in a letter of April 24, 1990, to the present writer, translated by Minoru Ohsige.

John Cage, Lou Harrison, George Gershwin, Bert Bacharach, Frank Wigglesworth and Takefusa Sasamori.

Mrs. Sidney Cowell recalls that:

"When George Gershwin came to him for lessons (at the height of Gershwin's career) because he wanted to be able to free himself from arrangers and do everything in a piece himself, Henry had the quaint notion that sixteenth century counter-point would teach him what he needed to know. Apparently in a way it did, but the lessons (stretched over two years or so) could never be very regular, and when Henry met Joseph Schillinger, he was sure this was just what George needed, and indeed they got along like a house afire. I think that PORGY AND BESS was the first piece that Gershwin wrote without any help from anybody, writing down every note himself."⁶²

The composer John Cage developed Cowell's ideas in the area of prepared piano techniques further after studying with him at the New School and becoming his assistant for awhile. Cage felt that Cowell influenced him in two important ways: first the book New Musical Resources encouraged him to enter the field of music, and second "to hear through him music from all the various cultures; and they sounded different. Sound became important to me, and noise is so rich in terms of sound."⁶³

62 Sidney Cowell, in letter to Frank Wigglesworth, August 13, 1990, copy sent to present writer by Sidney Cowell.

63 Richard Kostelanetz, Conversing with Cage (New York: Limelight Editions, 1988), p. 39.

Lou Harrison calls Cowell "the most important influence in my life. "He assigned me problems (in composition) and I learned how to construct the melody out of melodicles."⁶⁴

Cowell did not teach classes in either composition or theory in his early years at the New School. Olive Cowell, (his step mother) in her list of courses and lectures (compiled in 1934), did not include any courses in composition that Cowell had taught up to that time. She did list some "work courses" in music, but these were in the nature of a series of lectures rather than courses for developing composers. Some of the titles of these course-lectures were:

Modern Harmony
A Physico-Mathematical Theory of Composition
Melody writing
Theory and Practice of combining rhythms
New Possibilities in Piano Playing.⁶⁵

The lectures listed above can be traced to Cowell's earlier activities. He had been, and was at that time, still engaged in publishing music so modern as to be unprofitable. A series of lectures on Modern Harmony would have been an outgrowth of those current interests. The

64 Toshie Kakinuma and Mamoru Fujieda, "I am one of Mr. Ives' Legal Heirs: an Interview with Lou Harrison," Sonus, 9/2 (Spring 1989): p. 47.

65 Olive Cowell, Henry Cowell: A Record of His Activities, unpublished typescript in the Rare Book room of Peabody Conservatory of Music, Compiled June 1934, p. 11.

Physico-Mathematical Theory of Composition was one of the primary concepts behind his book New Musical Resources, written in 1916-1919, and discussed in Chapter Two. Cowell was to write a book on Melody in 1938, and on Rhythm in the period from 1935 to 1938, and his experiments in Rhythm led to his association with Leon Theremin and the invention of the "Rhythmicon." Cowell also later contributed the articles on "Music"⁶⁶ and "Rhythm"⁶⁷ in Collier's Encyclopedia.

A course description for "Theory and Practice of Rhythm" is found in the New School catalogue:

Theory and Practice of Rhythm-Henry Cowell. 10 sessions. Mondays at 5:30 P.M., Beginning September 30 \$10.

This course is planned for students of music and the dance. The principles involved will be illustrated by class performance on various percussion instruments.

Rhythm, as expressed in sound, is a basic element of both music and the dance. Musicians and music students need to understand the principles of the theory of rhythm in order to play with greater dynamic freedom, and as a preparation for the study of harmony and creative music. Dancers and dance students need the experience of working with rhythm in sound in order better to express such rhythm through bodily movement. The best way for the practical accomplishment of these ends is through the medium of creative rhythmical performance on percussion instruments.

This class will consist of such performance. Each student will be given different percussion instruments on which to work. Elements of the

66 Henry Cowell, "Music," Collier's Encyclopedia, 13 (1950): 310-315.

67 Henry Cowell, "Rhythm," Collier's Encyclopedia, 16 (1950): 19-20.

underlying theory and science of musical rhythm will be presented and illustrated by the class on instruments. How to create diversified improvisations and compositions on percussion instruments, suited to the dance will be shown, and there will be practice in making such creations.⁶⁸

Although this course might have been very helpful for student composers, it seems evident that it was a course for the general public.

As for "New Possibilities in Piano Playing," giving this lecture had been Cowell's trademark since his middle teens. A description of this course is found in the New School Catalogue for 1933-1934:

How a wide range of new and musical sounds may be obtained from the piano through the application of new technical approaches, and a study of how to apply the new techniques. 10 sessions. Wednesdays at 5:30.⁶⁹

The courses mentioned above do not appear to be a part of a systemized course of study in the area of composition. There is no mention of prerequisites, and no mention of application of the principles to a student's own work. The first indication of courses offered in the area of composition or theory at the New School are "Elementary Harmony" and "Modern Harmony" found in the catalogue of 1934-1935. The descriptions of these courses in the

68 New School Catalogue: 1935-1936 (1935), p. 57.
69 New School Catalogue: 1933-1934 (1933), p. 43.

catalogue offer an interesting insight into Cowell's approach:

- a. Elementary Harmony-Henry Cowell. 10 sessions. Mondays at 4:30 beginning October 1. \$10. A study of elementary harmony for beginners, presenting both the conventional and contemporary approaches to the fundamentals and considering how these fundamentals lead into advanced harmonic concepts. There will be discussion of the problem of teaching the basic facts of harmony to children without narrowing their eventual musical concepts.
- b. Modern Harmony-Henry Cowell. 10 sessions. Wednesdays at 5:30 beginning October 3. \$10. This course is for musicians and advanced students. It will analyze and consider the construction of the harmonies used in modern music, and will show how conventional chord progressions ^{are} related to modern chord progressions.

The last sentence in the description of "Elementary Harmony" reveals again Cowell's concern for involving very young children in the creative aspect of music. It also reveals his interest in fostering this creative interest without at the same time inhibiting the imagination.

In an article in New Era, Cowell expands on the methods by which creativity and composition may be combined. "The teacher teaches creative music by creating it himself as he teaches, showing how he does it, what the problems are and how he is solving them. He shows the students what materials they may use, and suggests that

70 Catalogue of New School For Social Research 1934-1935, p. 48.

they work along with him."⁷¹ Cowell felt that the creative process involved making choices, and that good teaching involves helping the student to make informed and successful choices:

If one is confronted with making a choice from the vastness of all the potentialities of sound and rhythm-to choose one thing from among billions of possibilities-the difficulty is almost insurmountable. On the other hand, if one is asked to decide whether to take one or the other of two different intervals of sound in a certain place, both of the possibilities being played, it is an easy matter to say, "I'll take this one!"⁷²

Cowell did not feel that this was a narrowing of eventual concepts, provided that the child is permitted to make his own choices, with no sense of approval or disapproval. "He must make his own absolutely free choice, with no prompting. But the materials he uses must be selected for him, and presented so that any choice will result in something praise-worthy."⁷³ With the very young child the choice may have to be between two examples which are played by the teacher. In the case of the older student the choices may be between two examples played by the student:

One little one wailed that she couldn't think what to do after deciding to start a tune on 'C'. So I suggested that she reduce the matter to making a choice--from 'C' one has to either take

⁷¹ Henry Cowell, "Teaching Children to Create Music," *New Era*, 21 (July-August 1940): 181.

⁷² *Ibid.*, p. 182.

⁷³ *Ibid.*, p. 181.

a higher note, or a lower note, or repeat the 'C'--that was the first choice. Then, after she decided to go up. I suggested that she might go up either a step to 'D', a small skip to 'E', or a larger skip to 'F'. She could find all these notes on the piano, so she solemnly tried over these three possibilities, and finally decided to take the small skip to 'E'. I then suggested that if she would repeat the same process again to choose a third note, after trying over the first two notes again to hear the relationship, she would have the beginning of a melody, or a 'motive'. She did this, and got hold of "C", 'E', and 'D', which she liked; I then started to try to aid her in getting started on the rhythmic problem, telling her to try out having all the notes the same, or two shorts and a long one, or the reverse; but it soon was evident that she didn't need any rhythmic aid to getting started, and she dashed off at a great rate, ending up with a completed tune. The question of whether to have regular or irregular numbers of measures and beats in tunes came up naturally, through someone's wondering about it rather than any set lecture on the subject; and the same was true in regard to teaching how to invert and retrograde motives. All the class was vastly interested in the idea of using a motive as building matter, and getting new forms⁷⁴ by such means as well as through sequences.

Cowell recommended the avoidance of all consideration of "what music means," or extra-musical associations. "The knowing teacher can win as great an interest, right from the start, in the essences of music itself, and with far more valuable results to the child's development in the long run."⁷⁵

Cowell also felt that success in early endeavors was likely to lead to continued interest and efforts, and that

74 Ibid., p. 181-182.

75 Ibid., p. 181.

having the student work along with the teacher, or the teacher to work along with the student was more likely to produce the early success that so vital to the continuance of the activity.

Basic harmony studies at the college level today consist of a two year, five hours a week commitment. To have covered both elementary harmony and modern harmony (as is indicated in the New School catalogue description above) in twenty sessions must have been difficult. Cowell may have found this to be the case also. By 1950 the courses were: Pre-Elementary Music Theory (For "absolute beginners", how to read notes); Elementary Music Theory (clefs, scales, chords, keys, etc); Intermediate Music Theory (traditional harmony and counterpoint); and Advanced Music Theory (comparison of contemporary systems of musical composition). There were also courses in Orchestration and Composition.⁷⁶

Between 1934 and 1950 the theory offerings went through several changes. In 1941 the description was as follows:

Workshop in Musical Theory 15 weeks. Mondays, 7-7:40 P. M. \$15. Henry Cowell Beginning February 3. Harmony, melody writing, counterpoint, rhythmic theory, form and composition. The course consists of elementary training in these subjects, taken together so as to coordinate the elements of musical theory, and

76 New School Bulletin, 8/1 (Sept. 4, 1950): 126-7.

to study them in relationship as well as separately.

Pre-requisite: ability to read notes.

I Chords and how to combine them

II How to construct melodic motives and continue them into a melody

III The combination of melodies into counterpoint

IV Development of larger rhythmic structures into musical form

V How all of these materials are fused in musical composition.⁷⁷

An early attempt to include composition in the curriculum at the New School was made in 1935. The course was designed to explore the process of creating music:

The Creation of Music—Henry Cowell. 12 sessions. Wednesdays, 8:20-10 P.M., beginning October 2. \$10.

The purpose of this course is to show in a practical way how a natural approach may be made to music through creating it, and how this approach can be so simple that it can be made by anyone. Neither special creative genius nor years of arduous technical training are necessary in order to make the direct approach to music through learning the first steps of its creation.

The course is especially designed for three classes of people: for beginners in music who desire their first approach to music to be a creative one, rather than one of performance alone; for performers of music who have never studied musical composition and who wish to know something of it; for music teachers who wish to study the method of teaching creative music, either to children or to adults.

The work in the course will consist in showing how to construct the germ of a melody; how to continue it; and how to find appropriate rhythms, forms and harmonies for it.

Compositions will be created for the class by Mr.

⁷⁷ Catalogue of New School for Social Research: Spring 1941 (1941), p. 65.

Cowell, who ⁷⁸ will explain each process, and then by students.

From this course description it is obvious that Cowell did not find the creation of music to be an intimidating process. Anyone could do it, from the beginner to the musically sophisticated. There does not appear to have been any requirement about the ability to read notes or to notate the music that one created.

Cowell was not represented in the course catalogues from 1937 until 1941, and when he did return to the New School, "Creation of Music" was not among the offerings. Whether the course was unsuccessful, or whether the enrollment was not sufficient for continuance is unclear. As was noted above in the section on Music Appreciation, Cowell was no longer in charge of musical activities when he returned to the New School in 1941, and the reins had passed to those who were cast in a more traditional mold. It is possible that Cowell's approach to creating music was thought to be too frivolous for continuation at the New School.

It is interesting that Mr. Cowell was so confident of his ability to compose that he was able to do it on demand in front of a class for demonstration purposes. He was to demonstrate this in an even more conclusive manner when he

⁷⁸ The New School for Social Research: 1935-1936,
p. 56.

composed TV Song: for Impromptu Chorus and Orchestra
 (Lichtenwanger #765, Dec 9, 1951) in front of a studio
 audience on Public Television:

Ever the innovator, Henry Cowell appeared on WBAL-TV in Baltimore on Sunday, December 9, (1951). He is the first composer to write a song, then and there, under the eyes of a TV audience. Ogden Nash, originally scheduled to do an original poem on the same broadcast, bowed out at the last minute.

"As the verse was composed (by the studio audience, collectively?), Cowell wrote out the music on a blackboard. Copyists immediately made parts for the orchestra. The Song was rehearsed and performed, and the telecast wound up with a bang instead of a tone cluster. This was undoubtedly a first on television, and historians might take note" (American Composers Alliance Bulletin 2:1 (Feb 1952): 12)).

The first indication of a course for students of composition given by Henry Cowell, the composer, at the New School is in 1941. The description was uncharacteristically brief: "Open only to serious students of composition who have theoretical training."⁸⁰ The course was not repeated.

With the start of the 1942-1943 school year Cowell seems to have settled into a pattern of teaching undergraduate music theory courses at the New School. He continued to teach both the Introduction and the Advanced courses until 1955. Although the Introduction to music remained a basic skill level course the Advanced course

79 Lichtenwanger, The Music of Henry Cowell, p. 241.

80 New School Catalogue: 1941-1942 (1941), p. 98.

seems to have been, at times, more in the style of his lecture courses and designed for the serious student of composition, or the more sophisticated consumer/listener. There is no indication that the course participants would produce assignments in the various styles:

Music Theory: Advanced: the Twentieth Century six lectures, beginning February 3. Musical materials.

Theory underlying materials of modern composers from Debussy through Stravinsky, Schoenberg, Gershwin,⁸¹ Cowell and Cage. Limited to 16 Students.

Considering that Schoenberg was a personal friend and that Gershwin and Cage were former students, the information available in this course was first hand. Six composers were listed for a total of six lectures, so it may be assumed that each lecture was dedicated to style of a particular composer. As Cowell also taught a course entitled "Living Composers," which examined the characteristics and influence of contemporary composers, the Advanced Music Theory course listed above may have emphasized the techniques used in creating the music, as well as the listening skills needed to appreciate the music.

The next composition course taught by Cowell was Creative Music and Free Composition in the Fall and Spring semesters of the 1944-1945 school year. "Admission by

81 New School Catalogue September: 1946 (1946), p 109.

consultation with the instructor to those who have completed elementary and advanced music theory courses at the New School, or who have had equivalent training hours. The processes of musical creation are discussed and the creative work of students is reviewed and criticized by the instructor.⁸² This was the second of the courses in composition at the New School. There was a similarity in intent with this course and the course "The Creation of Music" from 1935. Creativity was emphasized as well as the "processes of musical creation." This repetition of emphasis as well as the articles on creativity already quoted reveal that for Cowell, teaching composition included more than just checking student work for "errors." It meant involving the students in finding creative solutions to compositional dilemmas. Cowell was more concerned that the student write effective music than stylistically correct music.

One student, Stuart Feder, gives this account of Cowell's classroom technique:

Cowell . . . was really very flexible and had no set method or agenda. Whatever the student was interested in, whatever he could help the student develop, why that was how he approached you.

He had a rather wide view of what constituted a music lesson; hardly structured, and if one got off on some tangent that he thought useful, why

82 New School Catalogue: 1944-1945 (1944), pages not numbered.

83 Stuart Feder, in tape to present writer, Nov. 4, 1990.

that would be as useful as sitting and going over the score.⁸³

Takefusa Sasamori, another former student, also found that Cowell's classroom technique was student-centered rather than subject-matter oriented:

The form of the classes were to give corrections for the works, and to consider and analyze the style of composers of the present age. The examinations were our own works, and descriptions of the styles of the composers of the present age.

We could compose our own music in any form or style. We were checked strictly for correctness of the music from the performers point of view. It was more important than content.

I remember one incident clearly. One of my classmates had composed metrical music which had a different tune in each part; it was polymetrical music. That technique would not be accepted at Darius Milhaud's classes in which I had just been studying. Professor Cowell did not deny that idea (that was a surprise for me). But he advised the student to unify the bars across all the players parts. He did not say "must," but said "it⁸⁴ would be better especially for the conductor."

Cowell was not represented in the Catalogue for the following year, 1945-1946, and "Creative Music and Free Composition" was not repeated in 1946-1947 even though Cowell was again on the faculty. For the next years Cowell was listed as the professor for Elementary and Advanced Music Theory courses, and his popular general music course, "Music of the World's Peoples." He was not listed as teaching any courses in composition. "The Meaning of

⁸⁴ Takefusa Sasamori, in letter to present writer, August 24, 1990.

Modern Music," "Living Composers," and "The Nature of Music" which are all lecture courses, were also listed during this time, but were not offered each year.

In 1951, Cowell expanded his teaching career to include an appointment at Columbia University. While he had served as an adjunct professor at Columbia for several years previously, he had not been listed in the regular course catalogue. At Columbia Cowell taught three courses: "Literature of Opera," "Literature of the Symphony," and "Twentieth Century Music."⁸⁵ In 1951 Cowell continued his courses at Columbia and the New School and added an appointment at Peabody. The following courses were listed after his name at Peabody: Composition, Form, History, and Music Literature.⁸⁶

The question that must be raised about Cowell's teaching assignments is "why is a composer of Cowell's stature not teaching courses in composition?" The answer may be found in the professional jealousy inherent in musical circles. Cowell had no formal music degree, no formal training; and his music was sometimes naive, often lacking in the European style of development. Many people regarded his tone clusters as no more than the happy

⁸⁵ Music Bulletin of Columbia University, School of General Studies: 1950-1951 (1950), p. 15.

⁸⁶ Peabody Notes, 6/1 (Fall 1951): p. 2.

accident of adolescent experimentation. That this kind of prejudice existed seems to be verified by S.R. Cowell:

(He) seems to have been continually in hot water (at Peabody) because of his failure to follow the course outlines provided by some sort of lady dean.

. . . What I believe was his first full-time job at the University level was at Columbia University, beginning about 1950. But the staff there already had several composers, and Douglas Moore was quite clear that he couldn't risk subjecting Columbia composition students to the risks inherent in teaching by a man given to tone clusters, so Henry was always given the big general courses required of everybody, and he taught composition with severe admonition from Douglas only when one of Columbia's regular composers was on leave. But at Peabody, and especially at Eastman, and, briefly, at the University of Southern California in Los Angeles, he was engaged as teacher of ⁸⁷composition and highly valued in that role.

Cowell himself writes of the difficulty which he encountered when presenting his music to the established musical community: "Nothing in my early experience had prepared me for the professional musical world's fanatical belief that the conventions of the European tradition of that time were the only possible ones." ⁸⁸

The teaching load for which Cowell was responsible, in 1951-1952, is staggering:

87 Sidney Cowell, in letter to Frank Wigglesworth, August, 13, 1990, copy sent to present writer by Sidney Cowell.

88 Cowell, "From Tone Clusters to Contemporary Listeners," p. 5.

<u>New School</u>	<u>Peabody</u>	<u>Columbia</u>
Music of World's Meaning-Modern Mus	Form and Analysis History of Music	Lit. of Opera Lit. of Symph
Living Composers	Music Lit I,II,III,IV	20th Cent Music
Pre Elem Mus Theory	Music Lit V,VI,VII,VIII	
Elem. Music Theory	Music of 20th Cent	
Int Music Theory	Principles of Teaching	
Adv Music Theory	Principles of Composition	
Orchestration Works		

Cowell's own compositional output declined during this time. Lichtenwanger listed only five pieces which date from this period, one being the TV Song for Impromptu chorus and Orchestra mentioned above.

Despite the number of courses he taught in 1951-1952 only "Principles of Composition" at Peabody and "Orchestration Workshop" at the New School were actual courses in composition. It was not until the 1953-1954 school year that Cowell taught composition at Columbia. The following year he had a course in "Advanced Composition," but this was his last year as a professor at Columbia. At Peabody Cowell taught theory and literature courses, but also had students in composition. In the 1955-56 catalogue the course "Introduction to Contemporary Composition" was described in this manner: "Twelve Tone Technique, Hindemith style and neo-modal writing. One hour a week throughout the year."⁸⁹

⁸⁹ Peabody Conservatory of Music: Catalogue: 1955-56 (1955), p. 60.

Several of Cowell's composition students were represented in the student recitals at Peabody during this period. In 1952 Richard De Lone's Three Songs for Soprano were presented in student recital,⁹⁰ and in the same year Stuart Feder's First movement from Sonatina was presented.⁹¹

All of this frenetic pedagogical activity came to an end at the close of the 1955-1956 school year. "As this issue of The Peabody Notes goes to press, Henry Cowell bids farewell to the Conservatory and to Baltimore. Upon the advice of his physicians, he is terminating his several teaching responsibilities here and in New York."⁹²

A new effort in teaching began again at the New School in the 1957-1958 School year and continuing until the Spring of 1963, but (with the exception of Advanced Composition in 1958 and 1959) Cowell was listed as professor for only "Music of the World's Peoples" and "Masterpieces of 20th Century Music."

In the summer sessions of 1962 and 1963 Cowell was hired for Advanced Composition at the Eastman School of Music in Rochester, NY. S.R. Cowell recalls that:

Like all newcomers his students the first summer were the weakest or least gifted, but his

90 Twenty-fourth Peabody Student's recital, recital program, Tuesday Afternoon, May 6, 1952 at 4 o'clock.

91 Twenty-sixth Peabody Student's recital, recital program, Thursday Afternoon, May 15, 1952 at 4 o'clock.

92 Peabody Notes, Winter 1956, p. 15.

reputation grew and his classes increasingly filled with the best students, to the point where they were larger than he liked. (This was composition only.) . . . and, after the end-of-semester recitals of student work, during which every composition student had at least two pieces played and sometimes more, some with orchestra, Henry told me with great satisfaction that his students' work was so much the best that it was embarrassing! Herbert Elwell, an old friend of mine from Paris who was also on the summer compositional faculty, told me he was impressed with what Henry was able to get his students to do.⁹³

Cowell was enthusiastic about his work at Eastman:

At Eastman I found that I was not just politely allowed, but actively expected to expose my students to whatever contemporary techniques were least familiar to them, in addition to supporting and broadening whatever ideas they had of their own. This spirit of openness, of awareness, of inquiry and tolerance have been thoroughly built into the philosophy of Eastman, and they influenced everything about the program in the most consistent and practical way.⁹⁴

Given the background of his experiences at Columbia and the New School, the emphasis on the words "allowed" and "expected" in the above quote have added significance. He was permitted, even encouraged, to teach in a manner that to him was most important. He was well accepted and comfortable at Eastman because he found it "one of the few places where he could concentrate on teaching

⁹³ Sidney Cowell, letter to Frank Wigglesworth.

⁹⁴ Henry Cowell, "Freedom for Young Composers," Music Journal, 20/3 (March, 1962): 30.

composition."⁹⁵ It is regrettable that his career there was cut short by illness.

Cowell, as mentioned above, was not adverse to having students learn the techniques of other compositional models, but was quite clear that the student should not be limited to the models of his teacher, and should find his own method of expression:

I do not see at all why a composer should be limited to the usual material used in Europe for the past 350 years. What interests me is music itself as organized sound, its form, and all the possibilities of a musical idea: to write as beautifully, as warmly and as interestingly as I can.⁹⁶

The convention for the teaching of an art which we inherited from Europe assumed that a great artist was the best teacher, and each teacher took pride in placing his own imprint on his pupils, and in establishing his own "school" with its own tradition."

This establishing of "schools" by composers, and for that matter by other artists, served the artist well. Students could fill in for the master from the master's sketch, thus increasing output, and works begun by the master could be completed, when need be, by talented protegees. History abounds with examples such as Sussmeyer's completion of Mozart's Requiem. In addition,

⁹⁵ Sidney Cowell, in letter to Edward Carwithen, May, 7, 1990.

⁹⁶ Thomas Scherman, "Henry Cowell," Cyclopedia of Music and Musicians, p. 457.

⁹⁷ Cowell, "Freedom for Young Composers," p. 30.

the artist needed only to explain his own methods of work. There was no requirement to be familiar with the work being done by others in the field. To Cowell, such a manner of teaching served the student poorly, as the student then was limited to imitation for a great portion of his creative life.

He was dismayed that students of Hindemith, for example, did not study other modern composers. This dismay is echoed by another American composer/teacher, Samuel Adler. "Hindemith was a typical European. He taught from the point of view that if you wrote like him, and if you got his technique, you had a technique to express yourself. Then you could do whatever you want if you have any imagination, you wouldn't sound like him. That was erroneous."⁹⁸ For all of Cowell's affection for, and his support of Schoenberg he found it curious that Schoenberg's classes for an entire semester consisted of the study of Mozart rather than 20th century composers. "After six weeks of intensive study Schoenberg said to the class: 'Gentlemen, you now know all you need to know regarding musical composition. Go out and write your own music.'"⁹⁹ Nadia Boulanger's students (Aaron Copland, Walter Piston, Roy Harris) composed in the manner of the Franco-Russian-

98 Samuel Adler, in personal interview with the writer, Jan. 19, 1989.

99 Koch, Reflections on Composing, p. 66.

European tradition which had been established by Stravinsky.¹⁰⁰ Cowell's opinion was that composition students should know all of these techniques, but not be bound to any single one. Instead the student should alternate periods of study with periods of creativity and should:

"make creative use, from the beginning, of whatever technical skill he may possess at a given moment. . . . that it is the teachers responsibility to help a student establish for himself an alternation of creative practice with periods of purely technical study and practice, and, of course, with conscious observation of styles."¹⁰¹

Unfortunately, because it presents difficulties in study, all contemporary music is not unified in a single philosophy or technique; consequently, several philosophical viewpoints and several techniques need to be examined. Since it is far too early to determine that any one system is "right" while another is "wrong," all of those systems which have exerted wide and serious influence need to be studied and compared factually, without bias. It is my firm opinion that when a final unification of compositional principles of the twentieth century is made, it will combine ideas and techniques now considered wildly at variance.¹⁰²

Cowell reiterated this theme in his composition classes:

"Nobody any longer can remain safely encapsulated within a single inherited tradition, nor can the most radical musical inventions

100 Cowell, "Freedom for Young Composers," p. 30.

101 Ibid.

102 Cowell, "Contemporary Music Creation," p. 11.

remain untouched by tradition." He (Cowell) felt that a composer today must in the course of his training learn to know intimately, to be able to handle and to use acceptably all of the major symphonic techniques, not only modal and Baroque counterpoint, but several kinds of dissonant counterpoint and harmony, atonality, polytonality and the twelve tone row, and to understand at least more than one kind of electronic music.¹⁰³

The depth of Cowell's concern on this point may be gauged by the frequency with which he expresses himself about it:

The question of whether you, as a composer, wish to utilize old rules in your creative work is one that only you, in the long run, can answer. You cannot answer it if you do not know what the rules are, not only in theory, but in refinement of practice. And they have the importance of being the very rules that have had obvious influence on the writing of nearly every composer whose name we honor.

. . . Many composers, after surveying the whole field, may wish to write very conservatively. But before such a conclusion is reached, as a mature matter of reflection, every contemporary medium must be examined. . . . So, far from being relieved of the responsibility of study, the unfortunate composer must study fundamental techniques until they are an unconscious part of his expression, and he must study all of the extensions of such techniques and new applications of aesthetics which have developed in the twentieth century, as well as knowing such practical matters as how to adapt his ideas to the best interests of voices and instruments, a subject not learned in a day. To write well in any manner, whether conventional or unconventional, he must know the aesthetics, and the technical practices used to carry them out, of every important composer and period, from St. Ambrose to the present moment.¹⁰⁴

103 Koch, Reflections on Composing, p. 66.

104 Henry Cowell, "What Should Composers Study?", The Peabody Notes, 6/3 (Fall, 1952), pages not numbered.

On a more personal note Frederick Koch, one of Cowell's students at Eastman, gave this impression of him:

Unlike most professors, he lived with the students in the dormitory, so it was possible to have friendly chats with him at breakfast and supper which were always full of good laughs because of his puckish humor and constant puns. In the evenings he would play bridge with a group of students or demonstrate the playing of his piano pieces which he loved to do. While living in the dormitory he composed one of the concertos for the Japanese koto, a harp-like instrument with thirteen silk strings tuned over movable bridges. He was completely devoid of any self-importance. Cowell thoroughly enjoyed the company of the students and was vitally interested in whatever was going on.¹⁰⁵

Dr. Wayne Barlow was on the composition faculty at Eastman at the time that Cowell was there, and wrote this assessment:

In a real sense a great teacher reveals himself in his teaching, and this was certainly true . . . of Cowell. I have fond memories of working with both Elwell and Cowell during a number of summer sessions at the Eastman School. The students of all these men were exceedingly fortunate; for they came away, if they were at all perceptive, with both a reverence for music as an art and a profound awareness of the difficulty as well as the rewards of writing it.¹⁰⁶

Cowell and the MENC

In assessing Henry Cowell's contributions to music education one should not overlook his affiliation with the

105 Koch, Reflections on Composing, p 63.

106 Wayne Barlow, in Frederick Koch, "Reflections on Composing", p. 7.

Music Educators National Conference, and with the Pan American Union. The MENC has been of major importance in fostering music through its programs, publications, conferences, and research. One of those projects was the "Pan American Union Research and Educational Project." Its purpose was to "encourage wider use and better acquaintanceship with Latin American music in the United States."¹⁰⁷

As Vanett Lawler, the Executive Director of the MENC, explained the program to the MENC Board of Directors:

We are not so much concerned with injecting our folk music or our American music into South America. The whole point of the Pan American Union is "What can we take from you, South America: what can we learn from you?" Their concern in connection with this project is to encourage more¹⁰⁸ extensive use of Latin American music up here.

Cowell became involved in this project through the influence of his teacher and mentor, Charles Seeger. Seeger was the first chief of the Music Division of the Pan American Union, which was founded during the World War II to increase cooperation and unity between the nations of the Western hemisphere. Cowell succeeded Seeger in this position:

107 MENC Minutes, Proceedings, and Reports: Board of Directors Minutes, Chicago, 10-12 Oct. 1941, From Special Collection in Music, the University of Maryland, College Park, p. 16.

108 Ibid.

Mr. Seeger . . . hired two very good musicians, Mr. Cowell and Mr. Goldman, to go over a great stack of material which had been accumulated from several sources--the Pan American Library, people who had visited South America, and so on. Mr. Seeger asked Mr. Cowell and Mr. Goldman just to separate the so-called modern music, of which there was an abundance.¹⁰⁹

The Editorial Project for Latin American Music, as it was called by the Pan American Union was viewed by Cowell in the following manner:

Out of all the serious music examined, the Project first concentrated on Latin American works suitable for use in the public schools. It obtained the cooperation of the MENC for this selection.

. . . It is worth noting that only a small percentage of our North American modern composers have interested themselves in writing for school use, but virtually every famous name among the modern Latin Americans is represented among those whose works will now be a part of the music program of the public schools of America. I think it may safely be said that nowhere can better modern material be found for this purpose than in the best of what has been written by these Latin Americans.¹¹⁰

The result of this project was a collection of songs, pamphlets, orchestral works, books, dances, piano pieces, and recordings suitable for use in public school music. This collection was made available to authors and publishers of school materials. A complete listing of

109 Ibid., p. 17.

110 Henry Cowell, "Improving Pan-American Music Relations," Modern Music, 19/4 (May-June 1942): 264.

collected materials was published by the MENC in 1946 under the title Music Education Curriculum Committee Reports.¹¹¹

Cowell was also involved in a major MENC project "Widening Horizons for Music Education." He was Vice Chairman of the Committee on Contemporary Music in the United States. On this committee with him were many prominent figures in music, among them were Samuel Barber, Aaron Copland, Ferde Grofe, Richard Franko Goldman, Morton Gould, Howard Hanson, Roy Harris, Otto Luening, Douglas Moore, William Schuman, William Grant Still, and Deems Taylor. The committee report is included in the appendix.

The expressions in the report of the Committee on Contemporary Music in the United States and the thrust of the efforts in the Pan American Union Research and Education Project reveal a compatibility in objectives with the notes associated with Cowell's courses at the New School. This compatibility is sufficiently strong as to be regarded an extension of Cowell's efforts in his other endeavors to influence the general public in the music of contemporary composers.

¹¹¹ Music Education Curriculum Reports (1946), pp. 64-66.

Synopsis of Teaching Career

For course content, Cowell seems to have drawn on whatever musical examples were available to him at the time. In his early lectures he used his own music, demonstrating at the piano. In later courses on the World's Peoples, he persuaded ethnic groups in New York City to come to his classes and demonstrate their music. In courses on contemporary music he invited the composers of the day to perform and discuss their music in the class. As a teacher of composition he encouraged his students to become proficient in all styles of contemporary writing.

This eclectic approach to all facets of his work has been identified previously by Bruce Saylor as being the unifying feature of his compositional style:

That common (stylistic) thread is, in this writer's opinion, the composer's basic attitude of freedom in all musical matters, his belief that music may be made from any materials available at any given time, his unbiased encouragement of a broad spectrum of styles, fostering less restricted compositional experiences for the young, and even relinquishing much of the control that composers have traditionally retained over the final form of their works. Henry Cowell the man is a generalized phenomenon whose point of view transcends any of his various musical styles, and is realized through the many aspects of his life. His whole ¹¹² is greater than the sum of his parts.

112 Saylor, "Ideas of Freedom in the Musical Thought of Henry Cowell," p. 4.

Sidney Robertson Cowell was quoted by Wiley Hitchcock on this subject in a letter to Mr. Hitchcock:

Henry certainly liked to see what could be done with some of his musical ideas by applying the severest logical consistency to them. But he certainly didn't believe that life was, or music should be, as limited by the conscious operation of the mind as that. He thought that intellect could project infinite possibilities, but he distinguished between the results of cerebration alone and what happened when¹¹³ what he called his "creativity" came into play.

The sources above refer specifically to Cowell's work as a composer, but they also represent a philosophy which is basic to his work as a pedagogue as well. What Saylor saw as the unifying principle in his composition may be also observed in his teaching. Cowell had an eclectic style that allowed materials of a widely divergent nature to be used to illustrate his objectives. His course content was influenced by the people who were available to illustrate their music. The content also reflected his personal concerns and interests much more than would have been true had he spent his entire career in a more formal school of music.

At the New School Cowell established a tradition of examining the non-traditional. His courses in contemporary music and musicology used materials which were so recent or so little known, there were no models to follow; no texts

113 Hitchcock, "Henry Cowell's Ostinato Pianissimo," p. 27.

to use as a guide. His materials varied from term to term depending on who was available to discuss their music with the students.

There was less autocratic control of the classroom experience than in other teacher's classes, as evidenced by the number of guests Cowell invited to share their musical knowledge and experiences. Some of these guest lecturers would have expressed opinions contrary to those of Cowell or of other guests. This exchange of ideas might have been confusing to students at times, but it would have permitted them to be a part of the continuing evolution of music:

Cowell was a breath of fresh air as a teacher for he was completely devoid of any trace of academicism--in fact, he was apt to be quite lax in this respect. Classes took on an informal air as he would relate anecdotes from his past experiences or look at your scores cross-legged, away from the piano. He claimed that the piano just cluttered up his room and that he had long trained himself to hear and write without it.

Before class if you happened to arrive early, you might find him asleep on the floor on an Indian mat, as he always took an afternoon siesta. Like Bernard Rogers he was a great punster and was full of Irish humor.¹¹⁴

Takefusa Sasamori, a former student, recalls an incident at Columbia University after class when several students and professors were waiting for an elevator:

When the door opened, he got on after the students. I told him that in Japan, we have a saying that (the student) "should walk three steps behind the teacher and must not step on his shadow." Then he explained "At the

114 Frederich Koch, Reflections on Composing, p. 64.

university, students are the master(s) and teachers . . . (must be those) who serve them." . . . he made it as his motto; the thing which students want most, that is what the teachers must support and make it grow.¹¹⁵

When Mr. and Mrs. Cowell discovered the extent of the financial difficulties of Mr. Sasamori they established a scholarship for him by requesting their friends to forgo one glass of dinner wine and donate that amount to the scholarship every month. Mr. Sasamori heard that some of them joked "Won't he get drunk drinking such a lot of wine?"¹¹⁶

The picture of Cowell as a teacher emerges as one with a strong sense of commitment to his own ideals (building an audience for unfamiliar music, and particularly contemporary American music) and discovery learning for his students. His classes were informal, yet each class was clearly a step toward the objectives set up for the education of his students. It seems clear that Cowell did not expect to effect a complete indoctrination to ethnomusicology or to contemporary music in one class, but rather changed his offerings in order to foster continual growth in potential audiences for the music in which he believed so passionately.

115 Takefusa Sasamori, in letter to Edward Carwithen, April 20, 1990.

116 Ibid.

CHAPTER 5 HYMNS AND FUGUING TUNES

Cowell explored the relationship between old rules of harmony and counterpoint and the new musical materials in his own compositions as well as in the classroom. It was as a composer that he was primarily known in the middle of the century, and his hymns and fuguing tunes seem to exemplify the fusion of folk and experimental, traditional and modern, that he stressed in his pedagogical efforts.

The early American fuguing tune usually was a two-part form. The first part was a homophonic section and the second an imitative part, or "fuge", in which each voice would enter with the same melody but at different times.

Irving Lowens, writing in the American Journal of Music, discussed the American fuguing tune in comparison with the classical fugue form:

The fuguing tune bears no family resemblance to the classical fugue of Bach, neither is it a rudimentary form of the classical form of the classical fugue, nor could its composers possibly have intended it to be such. The Bach fugue is without doubt one of the peaks of musical achievement, but the American fuguing tune may well be considered at least a pleasant--and yet unexplored--hillock.¹

¹ Irving Lowens, "The Origins of the American Fuguing Tune," Journal of American Music, 6 (1953): 43.

S. R. Cowell, a collector and student of folk song traditions long before marrying Henry Cowell, explains the form as found in William Walker's Southern Harmony in this way:

This music--melody in the middle voice, with a descant above and a bass melody below, characterized the music of the very early Reformation, and travelled to the U.S. via Lancashire and Kent. Walker's book is full of fine ballad melodies, often Celtic, adapted to rhymed versions of the Psalms. Some of the longer ones have a middle section of four, or eight, measures of very simple imitation, which is what was thought of as a "fuguing tune."²

The name most often associated with early American fuguing tunes is William Billings; however, many composers of the period wrote in this style, and Billing's fuguing tunes comprised only a small portion of his music. Billing's fuguing tunes were often in four parts; whereas, as seen in Mrs. Cowell's account above, Walker's fuguing tunes were more likely to be in three parts. Cowell's hymns and fuguing tunes were typically in three melodic lines, giving credence to the influence of Walker rather than that of Billings.

Mrs. Cowell is quite emphatic on the point of Walker's influence:

Mr. Cowell had never heard of Billings until much later, and as Billings wrote anthems in a more elaborate style, which might or might not include some imitation, his pieces did not interest Mr.

2 Sidney Cowell, letter to present writer, June 19, 1990.

Cowell and did not influence him at all. There are some pieces by Northern composers included at the back of Walker's 1835 edition of his Southern Harmony, but the five or six of us who read through a dozen or so of the modal simple hymns together paid no attention to the Northerners. The tradition that travelled across the South came direct from different parts of Britain--other, that is, than that brought by the settlers in New England; it was quite different, and on the whole much simpler, and depended far more on old ballad tunes as a source. The singing school masters in the North were usually real composers; those in the South were adaptors of the familiar. There³ was some exchange but not much mutual enthusiasm.

Cowell first encountered the hymnody of the shaped-note tradition when visiting his mother's relatives in Kansas and Iowa as a boy. In the early 1940s his interest in this music was renewed by his wife, Sidney:

When I showed him my copy of the William Walker reprint, he recognized a familiar style at once, and was attracted by the modal tunes, many of them of Celtic character. I do not believe he paid any attention to Billings and his anthems. When he decided to see what he could do with this material, using it, he said, in the way European composers drew on the folk melody wealth of the chorales to create a sophisticated concert music, he adopted the two-part form, a slow movement followed by a fast one, because it was such a universally known form. He did not invent it. The series is dedicated to me (with some individual dedications to performers) only because I showed him the Walker book and went around humming the melodies.⁴

Cowell was not as particular about disregarding Billings as an influence. In the score to his Hymn and Fuguing Tune for Symphonic Band, he wrote:

³ Ibid.

⁴ Ibid.

[This work] is written in a manner which is frankly influenced by the early American style of Billings and of Walker. However, the early style is not exactly imitated, nor are any of the tunes and melodies taken from these early masters. Rather, I asked myself the question, What would have happened in America if this fine, serious early style had developed? [This work] which uses old modes [and] open chords. . . is a modern version of this old style.

The hymns and fuguing tunes analyzed in this chapter are a sampling of those written by Cowell; they were chosen to demonstrate his ability to utilize both old and new compositional techniques.

Hymn and Fuguing Tune No. 7
For Viola and Piano

There is little background for this work.

Lichtenwanger listed it as #710 in the chronological order, and indicated that S. R. Cowell wrote the following to Mrs. Charles Ives in reference to the work: "The Hymn and Fuguing Tune for viola and piano is the latest."⁶ We know that Cowell dedicated the hymn and fuguing tune series to his wife, and often presented them to her on her birthday, June 2nd. There is no such presentation listed for 1947, the year of completion for #7, but, as the completion date is July 26, this may have been a belated birthday present.

5 Lichtenwanger, The Music of Henry Cowell, p. 199.
6 Ibid., p. 221.

Lichtenwanger also informs us that the first performance was given by Milton Preves and Henry Cowell on December 10, 1947 at Kimball Hall, in Chicago.⁷ Mr. Preves recalls that the program was a trio program for clarinet, viola and piano, but that there were no reviews of the program.⁸

In a review published in Music Library Association Notes, Abraham Loft commented:

The Cowell cornucopia appears to be bottomless. In a profusion of other works comes this engaging composition for viola. The Hymn, a quietly insistent larghetto movement, has a tantalizing suggestion of "blues" to this reviewer. The Fuguing Tune, con moto, is a good, cleanly written chase, spelled by judicious ease up passages and closing with exciting sweeps for both instruments. Difficult.

Hymn

Weisgall noted that the two principal currents of Cowell's music were "consistent use of chromatic dissonant material, usually expressed polyphonically," and "a broad extension of modal principles, frequently utilizing 'exotic' scales. . ."¹⁰ In Hymn No. 7 Cowell used modal principles combined with the polyphony mentioned by Mr. Weisgall, but both the Hymn and the Fuguing Tune are

⁷ Ibid.

⁸ Milton Preves, in letter to present writer, March 10, 1990,

⁹ Abraham Loft, "Chamber Music of Henry Cowell: Hymn and Fuguing Tune #7 for Viola and Piano. . ." Music Library Association Notes, 11/2 (March 1954): 274.

¹⁰ Weisgall, "The Music of Henry Cowell," p. 490.

practically devoid of chromaticism. All accidentals can be attributed to differing modal forms of the D tonality, and modal forms of its closely related keys.

The key signature would indicate C Major or A Minor, but the tonality is dominated by D, which indicates the D Dorian mode. The final cadence has a pedal tone on the dominant which resolves ultimately to octave D, further confirming a tonality of D. With D established as the tonic, there is a brief use of the Phrygian mode in measures 20-23.

Example 1. Cowell, Hymn No. 7, meas. 22-23.



The D becomes a dominant of G, moving to G Mixolydian mode in measure 28. The tonality of G is explored in Minor (over a dominant pedal tone, measures 26-29, example 2), Mixolydian (measures 29-31 example 3), and Major (measures 62-63, example 4). The Dominant tone A is represented by

pedal tones leading to the final cadence, as mentioned above (measures 72-76), and pedal tones in measures 43-57 which resolve to a Fortissimo D in octaves in measure 58.

Example 2, Cowell, Hymn No. 7, Meas. 26-29.

Example 3, Cowell, Hymn No. 7, Meas. 29-31.

Example 4, Cowell, Hymn No. 7, meas. 62-63.

The over-all harmonic structure can be plotted with a quite conventional progression consisting of: tonic (D), sub-dominant (G), Dominant (A), and Tonic (D); however, the internal chordal movement does not follow conventional movement by fifths. Measure 68 and 69, for example, have an inferred triadic chord movement of: A Minor, G Minor, C Minor, B Minor, C Major, E Minor, and A Minor (example 5).

Example 5. Cowell, Hymn No. 7, meas. 68-69.

It is more satisfying analytically to view the horizontal flow of tones than the vertical alignment. This follows the practice of Medieval polyphony, and with the

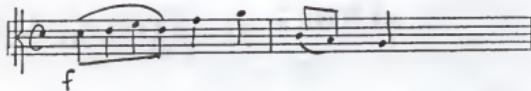
generous use of open and parallel fifths (often over a long "tenor" pedal), conveys an impression of a motet based on Gregorian chant but updated to the twentieth century. There are a few incidental tone clusters (unprepared and unresolved dissonances) which may be analyzed harmonically, but as the melodic lines are more important than the vertical harmony, the tone cluster is heard only as a brief clash in the unfolding linear progression.

Melodically, the Hymn is based on one theme expressed in two variations, A₁ and A₂. The final three tones of A₂ are used as a motive which appears at the beginning of each of the sections.

Example 6. Cowell, Hymn No. 7, meas 1-3.



Example 7. Cowell, Hymn No. 7, meas. 4-5



Cowell typically uses a three part (A-B-A) form for the hymn as well as for the fuguing tune in each set. Very often this is done by employing a Da Capo. The three part nature of this hymn is not as obvious since there is no Da Capo. Also there is no readily identifiable, melodically

contrasting middle part. There is, however, a change in texture. The Hymn is for the most part in three-voiced texture, but in measure 21 it begins to thicken to five voices, returning again to three voices in measure 43.

Hymn No. 7 is unusual in that it is more polyphonic in texture than a chorale in chordal or familiar style. The imitative structure causes it to be more like a fuguing tune than other hymns in the series.

Fuguing Tune

The form of Fuguing tune No. 7 is a five-part rondo. There is a coda to complete the movement. This construction is a departure from the usual three-part form which Cowell favored for these works. In the return of the A section in measures 32-42 the original viola part now appears in the right hand of the piano, the piano part being taken by the viola. The left hand is duplicated as originally stated. The ultimate exposition is an exact restatement of the first and is followed by the "exciting sweeps for both instruments" mentioned above by Mr. Loft.

Cowell uses exact repetition again in measures 43-49, putting the four measure phrase of the top three voices into the piano part, and having the viola pick up the supertonic pedal tone (sounded by the piano in the first statement) for the restatement.

The coda consists of a series of imitative runs alternating between the viola and the piano right hand over a dominant pedal tone. Each run is answered by a variant of the first except for the last two sets which are exact duplicates of each other. Each set of runs ends on a successively higher tone, beginning with A³, then B-flat³, B³, C³, C-sharp³ and resolving to a unison four octave D.

Example 8. Cowell, Fuguing Tune No. 7, meas. 74-77.

A pedal tone on D maintains the sense of tonality to the end of the movement while the runs continue in the viola and piano. Measure 77 has a C-sharp leading tone, but all of the other concluding measures are in the tonality of D Dorian with C naturals and B naturals. The final chord has no third. This leaves the listener with a sense of tonality, but with an ambiguous feeling of modality.

Harmonically the movement, like the Hymn, is organized into sections which correspond to the tonal relationships of tonic, supertonic and dominant. The section in supertonic can be analyzed as the dominant of the dominant leading to the tonic progression. The vertical alignment of simultaneous sounds does not lend itself to traditional analysis, but there is a feeling of harmonic progression in the broader sense. Even in a section of arpeggiated or broken chords in the piano part (ie measures 18-22, example 9), the chord analysis does not indicate a tonal pattern, but rather chords built on alternating modal patterns above a pedal on D.

This same broken chord figure (as well as the six measure passage which follows it) is repeated in measures 51-55 (55-61). In the repetition, however, the passage is at the interval of the fifth or dominant of D. There are a

large number of open fifths (chords with a root and fifth but no third).

Example 9. Cowell, Fuguing Tune No. 7, meas 18-22.

Although the key signature indicates either C Major or A Minor, the first statement begins and ends on E, and the two answers in this essentially three voice fugue both begin on D and end on E. The insertion of a D Major chord in measure seven temporarily establishes the D tonality as

Major, which then modulates into Minor in measure eleven. The alternation of mode is not uncommon in the Cowell hymns and fuguing tunes. In this movement can be found patterns of Minor, Major, Dorian and Phrygian.

The primary theme is motivic both in rhythm and in melody, and motivic fragments can be recognized throughout the movement. This fugue, however, differs from the classical fugue format in the following manner: a traditional fugue subject modulates to the dominant at which time the second statement (the tonal answer) enters in the key of the dominant and through intervalic alteration effects a modulation back into the original key. Cowell's answer begins at an interval of one measure and one note higher than the original statement. The third statement of the theme which in a traditional fugue would recall the first, in this fugue has its initial tone on the same pitch as the second statement. While the rhythms in the first three statements of the themes are alike, the pattern of tones in the answers are altered. Both patterns are used motivically during the fugue.

This work is remarkably inventive and experimental. The alteration of mode is the primary device for adding variety and interest to the themes, and to ears not attuned to modal patterns the effect is most unusual. He manages to utilize the full range of both instruments, and to

integrate the voices of each instrument into a cohesive whole.

There are three melodic lines, for the most part, in both movements. The Hymn adds two more voices in the middle section, and the Fuguing Tune adds a fourth voice for six measures, but three voices is the predominant texture. This pattern prevails in many in the series of hymns and fuguing tunes (Hymn and Fuguing Tune No. 13 for Trombone and Piano and Hymn and Fuguing Tune No. 12 for three Horns)

The sound, owing to the frequent use of open fifths and modal ambiguity, is reminiscent of the archaic, but at the same time is modern in style. The result is an effect that is innovative while appearing naively simple.

Hymn and Fuguing Tune No. 9
For Cello and Piano

Lichtenwanger listed Hymn and Fuguing Tune No. 9 as #758 in his catalogue. In his notes he indicated that it was "written 'for Annaliese Camp Bacon' (Mrs. Ernst Bacon)",¹¹ although this dedication does not appear on the printed version published by Associated Music Publishers. The first performance was "On 16 Nov 1953, by Sidney Edwards (cello) and David Tudor (piano), at the New School

11 Lichtenwanger, The Music of Henry Cowell, p. 283.

for Social Research in New York, as part of a Cowell 25th Anniversary Retrospective celebrating HC's quarter-century of association with the New School."¹²

There were several reviews of the first performance, possibly a consequence of the occasion. Jack Beeson, of The New York Times wrote that it was an ". . . agreeable and contrapuntally fluent piece, even if reminiscent of much that had been heard earlier."¹³ Francis D. Perkins wrote in the New York Herald Tribune that Hymn and Fuguing Tune No. 9 "offered a broad melody followed by a fugue which combined liveliness with deftness of construction... The whole illustrated the activity of a distinctly individual, significant composer who has never marked time nor let his style become static."¹⁴ The first complained about Cowell's lack of originality, the second praised him for originality.

Hymn

The movement in is A-B-A or "Arch" form, with two parts (a,b) in the A section, a contrasting B section (c,c)

12. Ibid.

13. Jack Beeson, "New School Pays Honor to Cowell," New York Times, November 17, 1953, p. 36, col. 8.

14. Francis D. Perkins, "Concert at the New School is Tribute to Henry Cowell, New York Herald Tribune, November 17, 1953, p. 25, col. 7.

and a repetition of A for the concluding part of the movement.

The eye is immediately drawn to the uncharacteristic A major key signature. Cowell seldom used any sharps or flats in the key signatures of his hymns and fuguing tunes. To begin in a major scale rather than a modal one (much less one in three sharps) is unusual for these works. The cello melody begins immediately with no introduction. There is little hint of modality in either the melody or the harmony, and yet there is a sense of primitive hymnody in the effect. The meter is in three half notes to the measure, and the melody is made up of three phrases (instead of the usual four), each of which is three measures in length. In a typical chorale-type hymn there would be four phrases, and the third phrase would be in harmonic and rhythmic contrast to the other three. Cowell omits the contrasting third phrase here.

Rhythmically each phrase is derivative from the first. The ending note for each phrase is different, but each final note is one of the notes in the A major triad, reinforcing the A major tonality.

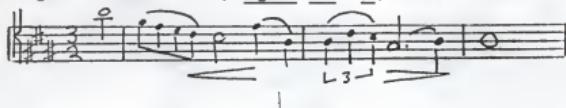
Example 10. Cowell, Hymn No. 9, meas. 1-3.



Example 11. Cowell, Hymn No. 9, meas. 3-6.



Example 12. Cowell, Hymn No. 9, meas. 6-9.



The melody is hymn-like in that the three phrases are similar in construction, but vary from hymn style in the fact that the meter, length and number of repetitions are in threes instead of fours.

The "b" section begins after a two-measure interlude with a derivative melody played by the cello, this time in D Lydian. It also consists of three phrases each comprising three measures. The final notes (referred to as "finals" in modal use)¹⁵ of each phrase do not outline a chord in this section, as was true in the first. Instead the finals end on B, C-sharp, and A, respectively. The finals in the "a" portion tend to reinforce the tonality of A major, but the finals in the "b" portion do not reinforce D lydian. Instead they contribute a feeling of confusion as to tonality and modality, until the ultimate final effects a modulation back to A major.

The accompaniment of the "a" portion is in four-part harmony, while the "b" thins to two accompanying voices.

These two voice lines, along with the cello, make up the expected three-voice texture.

Example 13. Cowell, Hymn No. 9, meas. 1-3.

Example 14. Cowell, Hymn No. 9, meas. 11-14.

After a two-measure interlude the contrasting B section (c,c), based on a two-octave arpeggio, is introduced. The B section follows the three-measure, three-phrase pattern already established. This third part of the Hymn is repeated note for note, although the notes of the piano part are transposed down an octave. The

accompaniment in this section is in the four-part chordal texture used for the beginning of the movement.

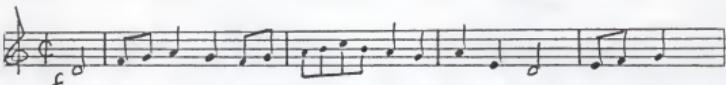
The movement ends with a repetition of the A section (a,b) followed by a three-measure coda which has a very traditional I_{6/4}, V, I cadence. The form is revealed as a three-part form: A (a,b), B (c,c), A (a,b). This type of arch form is a favorite for the hymns and fuguing tunes, and the exact repetition of the first third of the movement is a common device for Cowell. The addition of a coda is less common, but not unusual.

Fuguing Tune

The common practice in writing fugues is to establish an easily recognizable theme that is repeated in imitation in contrasting voices and keys. Cowell's fuguing tunes often stretched this concept. His subject in this instance is first sounded by the cello in D dorian then answered by the piano in quite proper fashion in A minor. The answer, however, is not a restatement of the original theme in another key, it is a variation of the theme. The third statement reverts to D dorian, but it is an inversion of the original theme (in the manner of a tone-row inversion). Each interval of the original melody is now inverted. Cowell introduced accidentals into the melody which are

foreign to D dorian, but which return the tonality to A minor.

Example 15. Cowell, Fuguing Tune No. 9, meas. 1-4.



Example 16. Cowell, Fuguing Tune No. 9, meas. 6-9.



Example 17. Cowell, Fuguing Tune No. 9, meas. 12-15.



The subject is not heard from again until a recapitulation in measure 74 when the theme returns played by the solo cello with a bass accompaniment. Instead of the second voice entering with an tonal answer, the cello itself plays the second statement of the theme while the piano, low voice, plays the counterpoint which was originally in the cello. The entrance of the third statement is again in inversion as is it was in the exposition, but the solo cello and the piano's upper voice alternate the melodic material between the two parts.

The movement ends with the theme being stated in D major by the cello with almost static chordal accompaniment by the piano. This D major statement is repeated with a two-measure coda.

In between the opening section and the recapitulation, Cowell has placed a section in a rondo-like pattern. The themes are more a derivation or variation than theme restatements, but are identifiable non-the-less.

Table 1. Key relationship in Cowell Fuguing Tune No. 9

meas.	theme	Key
1	A	D dorian
7	A1	A minor variation of A
13	A3	D dorian inversion of A
19	B1	G minor
30	C1	transition arpeggio ascending eighths
36	B2	C minor
44	C2	transition arpeggio descending sixteenths
48	D	E-flat minor
53	C2	transition arpeggio descending sixteenths
57	B1	A minor
68	C1	transition arpeggio ascending eighths
74	A	D dorian
80	A1	A minor variation of A1
86	A3	D dorian inversion of A
93	A4	D major
99	A4	D major repetition of previous measures
105	Coda	D major

The texture is again three voices throughout the movement (with the exception of some octave doubling in the bass voice) until the last section in D major when the piano has block chords.

The analysis reveals again that Cowell used conventional forms in his own way to create new variations of those forms. This movement is not quite a fugue, nor is it an arch form, nor quite a rondo. Yet elements of all of these are present in sufficient amounts to provide a basis for analysis and comparison.

Hymn and Fuguing Tune No. 12
For Three Horns

Lichtenwanger listed this work as # 850, and indicated that the completion date was January 1958. There is a caption on the manuscript that the piece was written for Sinclair Lott. "Mr. Lott, a horn player in the Los Angeles area, reports that he and colleagues played this work several times in the early 1960s but that he has no record of the first performance".¹⁶

In typical writing for the horn ensemble (i.e. the scherzo of Beethoven's Symphony No. 3 "Eroica") the individual part lines are differentiated by tessitura: high, middle, and low. In this piece the horns play in the same register, each voice taking its turn at the tones in both the upper and lower levels of the pitch spectrum. This melodic interweaving coupled with the rich sonority of the horn quality frustrates the listener who would prefer to follow individual melodic lines. In the fugue, especially, the distinctive theme statements are clear, but the subsequent polyphonic lines have a tendency to be absorbed into the harmonic background.

16 Lichtenwanger, The Music of Henry Cowell, p. 276.

Hymn

The tonal center for the Hymn is immediately established by a pedal-tone sounded on F. This pedal-tone is continued in each of the voices in turn for eighteen measures at which time a B-flat pedal takes over for twelve measures. Before a Dal Segno returns to the beginning a pedal on G followed by a pedal on C leads back to the F which began the piece, and which continues through the coda. These tonal centers indicate a harmonic progression of I, IV, ii, V, I.

The end of the may might be analyzed as being in the Phrygian mode with a sharped third scale degree. This alteration introduces an augmented second between the second and third scale degree which lends an exotic sound to the melodic material. The middle section (played over the B-flat pedal) is in B-flat Minor, but makes frequent use of a raised third, fifth and seventh scale step. While there are many instances of chromatic alterations, Cowell is generally consistent in maintaining the integrity of the scalar materials of this movement.

The Hymn is polyphonic, rather than homophonic in construction. Harmonies do not change in chordal fashion. The melodic lines rise to a peak (usually a dissonant one) and fall back only to be superceded by another rising line. The highest pitch is in the forty-sixth measure on A. The

second highest pitch is A-flat in the nineteenth measure, which is repeated during the playing of the *Dal Segno*. After this high point the movement recedes to the tonality of F and ends on a unison F for all three voices.

An effective device found throughout the piece is a 2-3 suspension, used most often as one of the voices reach the highest tone in its melodic line. Open fifths and octaves balance the dissonance of the tone clusters. The effect of the pedal tones and open perfect intervals create the effect of a medieval clausulae with a cantus firmus tenor in long tones with a two voice counterpoint above. Indeed the similarities between Hymn No. 12 and descriptions of clausulae by Perotin of the Notre Dame School in the 1190's are striking:

Perotin's contributions to stylistic development may be summarized as follows: (1) rhythmic organization of all voices; (2) the use of more than one mode in the same voice part; (3) the increase in the number of voices from two to three (or four); (4) the use of Stimmtausch and the rudiments of canonic writing. It is not too much to say that the rhythmic independence of the voices in Perotin's music marks the beginning of real polyphony.¹⁷

Stimmtausch, according to Ulrich and Pisk, "consists of placing in one voice what another voice has had previously, and vice versa."¹⁸ In all points of

17 Homer Ulrich and Paul Pisk. A History of Music and Musical Style (New York: Harcourt Brace Jovanovich, Inc., 1963), p. 69.

18 Ibid., p. 68.

the above description Cowell's Hymn No. 12 is a Twentieth Century version of an Eleventh Century form. Especially significant for the purposes of present discussion is the use of more than one mode in the same voice part, as Cowell does so often in these works.

Fuguing Tune

The fugue theme outlines a C Major triad, 1-3-5-8 with the exception that a chromatically embellished upper neighboring tone precedes the octave.

Example 18. Cowell, Fuguing Tune No. 12, meas. 1-3.



The subject quickly modulates to the subdominant F Major for the entrance of the second voice, which continues the subdominant modulation to B-flat Major. This tonal center modulates to its subdominant E-flat Major for the fourth statement of the subject. This statement also modulates to its subdominant, A-flat, but the subject is not introduced in this key.

Many authors have mentioned Cowell's puckish sense of humor (Koch, Helms, Saylor) and one wonders if he might have been subtly poking fun at writers of fugues by composing a modulating theme for which the "real answer" continues to modulate ad infinitum.

The next several theme statements are in variation:
5-1-3-4, 1-3-5-8, 1-3-5-6, and 1-3-5-7.

Example 19. Cowell, Fuguing Tune No. 12, meas. 19



Example 20. Cowell, Fuguing Tune No. 12, meas. 22.



Example 21. Cowell, Fuguing Tune No. 12, meas. 25



Example 22. Cowell, Fuguing Tune No. 12, meas. 30



Cowell does not maintain any single tonal center for an extended length of time. Each theme statement is a variation of the tonal center, mode or structure. C Minor and stretto devices are also explored. Each device is easily identifiable, and the effect is one of constant variation of the subject.

The movement comes to a conclusion with pedal tones outlining the super-tonic, the dominant and the tonic harmonic progression, and the last chord (or final) is an open fifth and octave on C.

The work is interesting in several regards. The use of the distinctive sonority of the horn makes the interweaving melodic lines in the same register curiously confusing. The open intervals and unisons provide a sense of ambiguity to the modality, and the lines which rise to a dissonance only to fall away in resolution provide a feeling of tension and release which is quite satisfactory. It is lamentable that Cowell did not write more often for the horn ensemble.

Hymn and Fuguing Tune No. 13
For Trombone and Piano

Number 13 in the series is listed as #875 in the Lichtenwanger catalog. The first performance was in the Young Men's-Young Women's Hebrew Association, in New York on February 5, 1961. The score bears the dedication "For Davis Shuman," and Davis Shuman was the soloist for the premier performance. Lichtenwanger indicated that the pencil draft gives "Friday the 13th of May, '60" as the completion date.¹⁹ A review of this piece on record is

19 Lichtenwanger, The Music of Henry Cowell, p. 285.

given in the July 1984 issue of the American Record Guide
by David W. Moore:

Henry Cowell (1897-1965) wrote his Hymn and Fuguing Tune No. 13 for Davis Shuman, the man with the trombone that curved to the right. Shuman liked gutsy trombone music and he got it in the fast section of this work, which recalls Cowell's earlier, more iconoclastic wild and dissonant style.²⁰

Although scale passages and harmonic structure are less than common, "iconoclastic, wild and dissonant" may be overstating the case. The apparent disharmony is a result of the unusual modal materials employed. Cowell made extensive use of modes in all of his hymns and fuguing tunes and, in this particular one, he has even altered the modes to form new combinations of scale material. The Hymn is in the Mixolydian mode, while the Fuguing Tune makes use of Lydian, Dorian, Phrygian, Minor with a raised third, Major and several instances of altering a modal pattern with flatted sevenths and sharped fifths.

The overall result is certainly fresh to ears which rarely hear music in the modes, and which never hear music of modes which have been altered. It should be remembered that Cowell was introduced to modes at an early age by a church musician in San Francisco and his fascination with modes is not a passing fad, but a life-long interest in uncommon musical materials.

20 David W. Moore, "Record Reviews," American Record Guide, 47 (July 1984): 61.

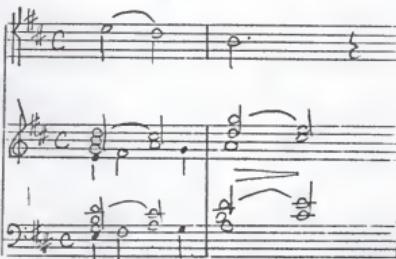
Hugo Weisgall traces two principal currents in the music of Henry Cowell: "One of these is a consistent use of chromatic dissonant material, usually expressed polyphonically; the other is a broad extension of modal principles, frequently utilizing "exotic" scales, rhythmic forms, and instruments".²¹

Weisgall's evaluation is certainly demonstrated in both the Hymn and the Fuguing Tune sections of No. 13. There is a great deal of chromatic dissonance, and the fugue in particular uses dissonances in polyphonic context. In the Fugue are found many forms of modes and "exotic" scales.

Hymn

Hymn No. 13 is in the Mixolydian mode. There are several modulations of the mode from A Mixolydian to D Mixolydian and back again. The Hymn modulates ultimately from D Mixolydian to D major for the final cadence. There is a distinct cadence formula which establishes the mode and its final. This cadence formula recalls the embellished phrase endings often added to church hymns.

21 Weisgall, "The Music of Henry Cowell," p. 490.

Example 23. Cowell, Hymn No. 13, meas. 11-12.Example 24. Cowell, Hymn No. 13, meas. 35-36.Example 25. Cowell, Hymn No. 13, meas. 76-77.

The effect of the Mixolydian mode, to ears accustomed to common practice, is one of an incomplete or half cadence. This is due to the lowered seventh scale step which causes the final to sound like the dominant of the major scale five tones away. Cowell encourages this ambiguity by use of accented non-chord tones on the A Mixolydian "tonic" chord, and by using a very proper dominant seventh chord for the A Mixolydian resolution that just happens to sound like a II^7-V^7 in the key of D Major. Becoming accustomed to the "dominant" sounding final takes some little time. This is probably the reason Cowell modulates to the more easily accepted major for the ultimate cadence of the Hymn.

The pattern of chord usage is interesting. In the Mixolydian sections, I chords and V chords predominate with VII chords and ii chords being used frequently. The vi (F-sharp diminished chord) is used only once. When the Hymn modulates from D Mixolydian to D Major, the vii chord is used four times in fifteen measures, the vii chord not at all, and the ii chord used in quite proper tonal fashion as a dominant of dominant to tonic cadence formula ($\text{ii}^7-\text{v}^7-\text{I}$).

The phrases are symmetrical in four-measure patterns. The melody is reminiscent of those found in hymn books of the 1800's, simple, essentially diatonic and limited in

range. The harmony in the piano accompaniment is in block chordal structure (homophonic or "familiar style") for the most part.

An interesting feature of this accompanying chordal structure is that Cowell does not use established voice leading procedures, such as an independent bass line and avoiding parallel fifths and octaves. He has instead written triads doubled at the octave which progress by step (as dictated by the melody) rather than by common practice which is based on the progression of fifths. This makes chord selection follow a somewhat haphazard process.

In measure 17 and 18, the melody in the accompaniment consists of the tones C, D, E, C D E. The chordal support consists of triads on A, B, C, A, B and A, (I_{6/4}, ii₇, iii_{6/4}, I_{6/4}, ii₆, I) creating the effect of chordal planing with the overlying melody.

Example 26. Cowell, Hymn No. 13, meas. 17-18.

Fuguing Tune

The most striking feature of the Fuguing Tune is the use of modes. Cowell alters the mode freely rather than using the natural form of the mode. The first theme statement uses the Lydian mode on G with a flattened seventh. The second statement uses the Lydian mode on G with a sharped fifth. It may be argued that an alteration of the mode (Lydian, Phrygian or otherwise) changes the character of the mode to the extent that it can no longer be identified with the original modal pattern. There are two counter-arguments. The first is that the patterns must be identified in some manner in order to be discussed, and Lydian with a flattened seventh, or with a sharped fifth identifies not only the scale pattern but also the expected modal characteristics and the relationships of the tones to the final. The second counter-argument is that the minor scale (Aeolian mode) is altered regularly with no loss of identification (natural minor, harmonic minor, melodic minor and minor with "Tierce de Picardie"). There is abundant precedence for mode alteration.

In identifying Cowell's use of modes, one is faced with a further dilemma. He has melodic material which descends through a seven note scale and ends on a sharped

scale degree. Is the natural scale degree at the beginning of the passage or the sharped first scale degree at the end of the passage the non-chord tone? In each case the ear must be the final arbiter.

Example 27. Cowell, Fugue No. 13, meas. 1-3.



There are two instances of a scale of Cowell's devising which has the Phrygian flavor of the flatted second scale degree, as well as a raised seventh leading tone. All other tones are a whole step apart; i.e., a whole-tone scale with a leading tone seventh and flatted second.

Example 28. Cowell, Fugue No. 13, meas. 6-7.



Forty-three modal scale passages can be identified in this fugue including Lydian, Phrygian, Minor (natural, melodic and natural with a Tierce de Picardie), Major, and Major with a flatted seventh, Phrygian with sharped 6th, Dorian, and Locrian.

A further ambiguity involves the interval of a fourth to begin the theme. In common practice the upper tone of

the fourth would establish the key. In this fugue that does not seem to be the case.

The Fugue is in three voices, but does not follow the classical fugue form of subject in tonic, answer in dominant. The first statement of this them is G C G A in the "key" of G Lydian, which is answered by G C G G-sharp, also in the key of G Lydian. The third voice then enters on the dominant with D G D E-flat in the key of D Lydian. The theme statements use one or the other of these patterns throughout the movement.

Example 29. Cowell, Fugue No. 13, meas. 1-6.

The musical score consists of three staves. The top staff begins with a forte dynamic (f) and a marcato instruction. The middle staff begins with a rest followed by a marcato instruction. The bottom staff begins with a rest followed by a forte dynamic (f) and a marcato instruction. The music is in common time and includes various note heads and rests.

There are three sections; a fugue, a contrasting section in measures sixty-four through eighty-seven and a return to the fugue theme in measure eighty-eight. A short section in b Minor precedes the final measures in C major.

Several instances are found of parallel thirds and

sixths. These passages are for the most part exact intervallic parallels rather than parallel motion which reflects a single key for both voices. This device introduces cross key relationships as well as mixed and altered modes.

Example 30. Cowell, Fugue No . 13 , meas. 24.



One other melodic pattern deserves mention: a set of descending treble quarter notes against ascending bass sixteenth notes in the piano part. It is not a part of the fugue theme and does not appear in the solo trombone part at any time. The pattern is introduced one time in variation in the left hand. There are four instances of a pattern of descending tritone, fourth, and fourth (G, D-flat, A-flat, E-flat). The pattern is transposed twice (D, A-flat, E-flat, B-flat). In both the original and transposed forms, the ascending sixteenth note counterpoint is in C Major. The appearance of this pattern nine times in the movement make it a significant transitional motive,

but it cannot be accounted for as being derivative from the theme melody, neither does it appear in the contrasting middle section.

That this movement is confusing harmonically cannot be argued. It must be approached polyphonically. The constantly shifting modalities and tonal centers negate any feeling of key relationships. The parallelism establishes a polytonal feeling. This type of parallelism is in the nature of "gymel" (parallel movement in thirds against a cantus firmus) and is somehow most appropriate in music which finds its roots in the singing school movement. The theme is easily heard and followed in each of the three voices, and the resolution in C major brings the piece to a logical and harmonically acceptable conclusion.

Hymn and Fuguing Tune No. 16
For Violin and Piano

Cowell began No. 16 with a theme that he had previously used in Hymn No. 14, and would use again in his Simultaneous Mosaics for five players (Lichtenwanger #923). Two different combinations of instruments are used: violin and piano, and full orchestra. Lichtenwanger lists the one for violin and piano as #921, and the transcription for orchestra as #921a. The composer completed #921 in October of 1963, and the orchestral version has a completion date of March, 1964. In between these two works Cowell produced

Gravely and Vigorously (which took the place of Hymn and Fuguing Tune No. 17), Simultaneous Mosaics, and Christmas 1963.²² These creations indicate a considerable amount of compositional activity for Cowell in his last years. It also puts the orchestral version out of sequence with the works which were written before it but which have higher numbers.

Harold Schonberg of The New York Times gives a favorable but mild review for the world premiere of #921a by Leonard Bernstein and the New York Philharmonic:

[Cowell's] contributions to American music have been somewhat passed over, but one of these days he will emerge as the important figure he was. . . . The work is sweet, diatonic, and yet has a good deal²³ of Cowell's strong musical personality.

Halsey Stevens, on the other hand, has little good to say about this work:

The legacy of William Billings, whose "fuguing pieces" represented a quaintly naive attempt at counterpoint, is not an altogether unmixed blessing. Henry Cowell was in the vanguard of those who seized upon Billings as justification for their own quasi-primitive, wrong-note polyphony. For a time these imitations were amusing and now and then wickedly delicious, but by No. 16 (and who knows how many more Cowell left?) the point of the joke is blunted. A genuine naïf is one thing, a sophisticate playing the innocent is quite another.

The present example, dedicated to Sidney Harth, is characteristic of the genre: the Hymn, in

22 Lichtenwanger, The Music of Henry Cowell, p. 305.

23 Harold C. Schonberg, "Music: a Cowell and Varese Tribute," NY Times, October 7, 1966, p. 34, col. 1.

moderate tempo, juxtaposing arid wastes of white-key music with willfully perverse chromaticism, stringing out unpunctuated and rhythmically monotonous melodies like so many diapers on the line; the Fuguing Tune exploiting an ungraceful subject with polyphonic treatment which is at best schulerhaft--and not a very gifted Schuler at that. One wonders why Cowell, whose music is usually adventurous and often impressive, was led into these byways²⁴ which seem a prodigal waste of time and talent.

Hymn

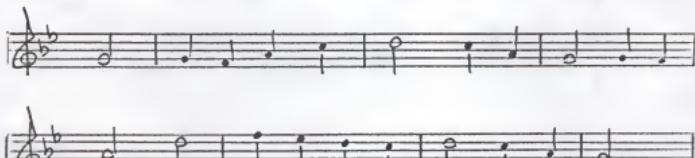
The melody is reminiscent of hymns such as What Wondrous Love is This found in Early American singing school books.²⁵ The contour is similar, the range is limited, the simple rhythm is essentially composed of quarter notes and half notes, and the tonality is natural minor or one of the more accessible ecclesiastical modes, such as Dorian or Mixolydian.

Example 31. Cowell, Hymn No. 16 meas. 1-8.

²⁴ Halsey Stevens, "Henry Cowell: Hymn and Fuguing Tune No. 16," Notes, 26/3 (March 1970): 622.

²⁵ Sacred Harp, edited by B. F. White (Philadelphia: Collins, 1860), p. 159.

Example 32. Traditional, What Wondrous Love, meas. 1-8.

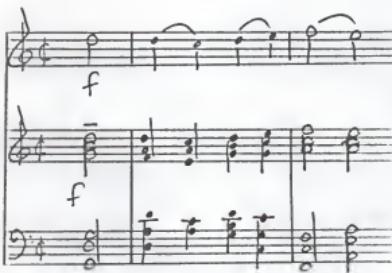
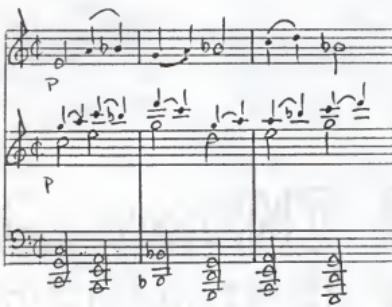


This Hymn depends more on repetition than on development of the thematic material. There are four themes, each with its own texture and characteristic sound. Each theme has regular four-measure phrases, and each, except for the D theme or section, has a total of sixteen measures in the section. The first eight measures of the A and B themes are used in repetition without the last half of the theme. For purposes of this discussion, these themes are labeled A_1 , A_2 and B_1 , B_2 . In the orchestral version the eight measures of A_1 , A_2 , B_1 and B_2 must be further delineated into shorter sections; A_{1a} , A_{1b} , B_{1a} , B_{1b} .

The organization of the movement is A_1 , A_2 , B_1 , B_2 , C, B_1 , B_2 D, A_1 , D, B_1 , A. Considering the similarity of the A_1 and C theme, the form suggests a modified rondo. This is a departure from Cowell's usual three-part form for the hymns and fuguing tunes. The A section in G Mixolydian has 16 measures. The B section which begins immediately in D minor has two eight-measure sections with a differing

texture for each (B_1 and B_2). The C section in E minor begins with the same melodic pattern as the A section, but in the third measure deviates sufficiently that it can not be considered a variation of A, but a completely new section. A repetition of B follows, varied by having the violin and the right hand of the piano down an octave, and changing the articulation. A completely different section of four measures (D), follows before the return of A, this time in C Mixolydian. The D section is repeated down an octave, and then the B_1 section returns, followed by the A section which is duplicated exactly except for altered chord structure in the piano left hand from closed to open structure.

Although textures are altered for each section, they are not altered in the repetition of the section. The texture for A is homophonic; every melodic tone has a change of chord, and the chords are chosen more to include the melodic note into the triad than to satisfy traditional harmonic progression, which Cowell typically ignores. The B_1 section has a single voice obbligato above the melody, the B_2 section is in parallel thirds with a single accompanying counter-melody voice in the piano part. C uses an accompanying three part polyphonic texture. D has three voices alternating on eighth note-patterns.

Example 33. Cowell, Hymn No. 16, meas 1-2.Example 34. Cowell, Hymn No. 16, meas. 18-20.Example 35. Cowell, Hymn No. 16, meas. 26-28.

Example 36. Cowell, Hymn No. 16, meas. 35-37.

Example 37. Cowell, Hymn No. 16, meas. 68-69.

A handwritten musical score for three voices. The top voice is in G major, common time, with a treble clef. It consists of two measures: the first measure has a dotted half note followed by a eighth note tied to a sixteenth note, with a key signature of one sharp; the second measure has a quarter note followed by a eighth note tied to a sixteenth note, with a key signature of one flat. The middle voice is also in G major, common time, with a treble clef. It consists of two measures: the first measure has a half note followed by a eighth note tied to a sixteenth note, with a key signature of one flat; the second measure has a half note followed by a eighth note tied to a sixteenth note, with a key signature of one flat. The bottom voice is in G major, common time, with a bass clef. It consists of two measures: the first measure has a dotted half note followed by a eighth note tied to a sixteenth note, with a key signature of one sharp; the second measure has a quarter note followed by a eighth note tied to a sixteenth note, with a key signature of one flat.

Cowell has again used traditional harmonic progression only in the overall scheme; tonic, dominant, sub-mediant, sub-dominant, dominant, and tonic. But this relationship only applies to the tonality of sixteen-measure sections. In the measures the chords are generally chosen by parallel position, and are diatonic to the modality of the melody.

Leading tones, and chromatic devices such as temporary dominants, are not included.

The version for orchestra is a transcription, rather than an arrangement. The notes are reproduced as originally written. There are few additions or altered passages. Although the notes are not changed, the use of the tone colors of the orchestra does change the character of the work.

The quality of sound is altered with every phrase. The instrumentation has been chosen for maximum contrast, rather than for purposes of mixing and blending. Although repetitions of sections are not altered notationaly, there is no attempt to repeat the tone color of the first statement. Indeed there is little repetition of any of the tone colors.

The full orchestra is utilized only once, at the end of the Hymn. As can be seen from the following list, each short section is treated to its own contrasting tone color.

Table 2. Ochestra in Cowell Hymn No. 16.

Phrase	Measure	Orchestration
A1	1-4	Trumpet, Trombone, Tuba
A2	4-8	Woodwind, Strings, Horn
A3	8-12	Brass
A4	13-19	Viola, Violin, oboe, clarinet, Bassoon
B1	18-25	Flute, Oboe, Violin, Cello, Bass
B2	26-33	Clarinet, violin I, violin II
C1	33-41	Oboe, Bassoon, Horn
C2	41-49	Trumpet, Strings
Bla	50-53	Trumpet, Bassoon, Violin, Viola
B1b	53-58	Strings
B2a	58-62	Horn, Trumpet (61-62 cello)

B2b	62-65	Horn, Oboe
Da	66-69	Piccolo, Flute, Violin
Db	70-73	Flute, Oboe, Violin solo
Al	73-80	Woodwind and Brass
Transition	81-82	Brass
D	82-89	Violin I divisi, Violin II
B1	89-97	Strings
A	97-115	Full Orchestra

Fuguing Tune

The fugue subject begins with the outline of a triad in root position, and this motive occurs throughout the movement. The answer is in the subdominant (G) but, by keeping the original key signature, a change in mode is the result. The subject is in D Dorian, and the answer is in G Mixolydian. The subject has two distinctive elements or phrases, and both phrases are used as motives in the movement. The answer is started in the same voice that began the fugue, and the second voice begins in canon at the interval of a quarter note. The third voice enters in the original key and mode, but in cantus firmus style in whole notes instead of eighth notes for the first four notes of the phrase. Toward the end of the fugal section there is a recapitulation of the exposition, but one tone lower than the original statement.

In the Peters Edition, from which this analysis is made, there is an error in the piano part in measure 43. The B³ should be a B-flat³. Fortunately, there is an

orchestral version to check this problem, and, in that version, the clarinet is written concert B-flat.

Cowell employs an interesting variation of "horn fifths," a combination of intervals in which the upper voice plays three ascending diatonic tones while the lower voice accompanies with intervals of a minor sixth, perfect fifth, and major third. In Cowell's hands the accompanying intervals are a perfect fifth, a fourth and a minor third. This motive appears in measures 14, 45, and 50.

Example 39. Cowell, Fuguing Tune No. 16, meas 14.



As in many of the other hymns and fuguing tunes, the linear progression is more important than the harmonic progression. Measures 10 through measure 12, for example, use notes which form the chords A minor, B-flat major, B-flat major, G minor, second inversion A minor and third inversion of G major, interspersed with some dissonant secondary chords. Analysis of the melodic lines does reveal that the lines are generally consistent with a specific mode and tonality. They often shift, however,

without warning (i.e. from G Mixolydian to G minor, or G major, or to the dominant of C). A logical transformation can nevertheless be found.

In analyzing music in a traditional form there are generally two modes to consider, major and minor (which can be in three forms, natural, melodic and harmonic). Once the tonality is determined, as indicated by the key signature, an aural understanding of the music can be made (Mozart's Symphony No. 40 in G Minor, Beethoven's Symphony No. 4 in B-flat Major, etc.) In Cowell's music one must add the tonal/modal qualities of the ecclesiastical modes thereby expanding the number of possibilities which must be considered. This can confuse the ear not accustomed to those particular patterns.

The following chart will illustrate the possible modal combinations.

Table 3. Modal Combinations

	Major	Dorian	Phrygian	Lydian	Mixolydian	Minor	Locrian
	flat(Ionian)					(Aeolian)	
0	C	D	E	F	G	A	B
1	F	G	A	Bb	C	D	E
2	Bb	C	D	Eb	F	G	A
3	Eb	F	G	Ab	Bb	C	D
4	Ab	Bb	C	D	Eb	F	G
5	Db	Eb	F	Gb	Ab	Bb	C
 sharps							
1	G	A	B	C	D	E	F#
2	D	E	F#	G	A	B	C#
3	A	B	C#	D	E	F#	G#
4	E	F#	G#	A	B	C#	D#

Cowell does not normally explore keys which use four or five flats or sharps. He does change from one mode to another abruptly, and he does borrow notes from one mode to enhance another. The most common use of modal borrowing is the raised third from the major mode when in Dorian, Phrygian and Minor, and the lowered second from the Dorian mode when in Major, Lydian and Mixolydian.

This constant shift of tonality and modality can be confusing both aurally and analytically. There may even be disagreement in analyzing Cowell's intent as every section using a particular set of flats or sharps could be interpreted in seven different tonalities. This author has attempted to define the most likely intent, considering context and aural clues.

Cowell has been particularly inventive in the harmonic scheme of this movement. D Dorian is answered by G Mixolydian, G Minor and G Mixolydian. D returns not in Dorian but in Minor (the dominant of) G Mixolydian. Cowell then goes through several tonal centers in a dominant to tonic pattern. The G Mixolydian leads to C Major and C Minor which becomes dominant for F Major. The F Major leads to B-flat Minor which becomes dominant for E-flat Major. Eb Major is the dominant of A-flat, the relative Minor of C Major. Cowell does not follow with the expected A-flat Major or C Minor, but with the Minor sounding C Dorian instead. F Mixolydian is next, then the contrasting

middle section in G Mixolydian, which returns to the beginning in a Dal Segno repetition. D Dorian is used in the coda to end the movement. Cowell uses common chord modulation often in this particular fuguing tune to effect the change in tonality. The form is three-part with a coda. The piano-violin version has a Dal Segno repeat which leads to a coda in measure 28. The middle section is added on to the end of the fugal section which closes with a quite proper restatement of the exposition (although one tone lower than the original). This middle section is not done in fugal fashion and is totally different in character, articulation and melody than the rest of the movement. There are five three-measure phrases. Each phrase ends with four accented quarter notes after which the next phrase begins anew. This entire section is repeated before the movement returns to the beginning for the Dal Segno and Coda. None of the melodic material in the middle section is found in the rest of the movement.

The Fugue is in three voices, a texture found in most of the series. The piano has one voice for each hand, and the violin has the third voice. Only in the contrasting middle section are there more than three simultaneous tones.

The orchestral version #921a is scored for flute, oboe, two clarinets, two bassoons, horn, three trumpets,

three trombones, tuba and strings. The essentially three-voice texture is held inviolate throughout most of the piece. Except for one section of the fugue, only three orchestral voices play at a time, and the melodic material is tossed to different tonal combinations in turn.

Cowell does use the strings as a group more often than any other combination: measures 10-12, 18-19, 28-29, 32-33, 50-54, 57-62, 69-70, 78-80, 110-111. The other instruments are used in combination with their own families, or with parts of the string section.

As with the Hymn in this piece, the orchestration duplicates the original tones very closely. One exception to this occurs in measures 42 and 43. In the violin and piano version there are three linear lines. In the orchestral version the lower line is omitted. All voices ascend in parallel triads in differing rhythmic patterns. There are several distinctive parallel fifths and fourths in the upper voices which are less obvious with the presence of the lower voice. Evidently Cowell wanted to emphasize the hollow sound of the parallelism in the orchestral version rather than the triadic fullness of the earlier version.

Example 40. Cowell, Fuguing Tune No. 16 (L. #921),
meas. 42-43.



Example 41. Cowell, Fuguing Tune No. 16 (L. #921a),
meas. 42-43.

In the violin and piano version the violin plays both the subject and the first answer. In the orchestral version the violin have the first statement with the answer

by the horn, followed by the clarinet. This is more compatible with standard practice than the earlier version.

As mentioned above, the three-voice character of the fugue is maintained in the orchestral version. The first doubling occurs in the measure 19. Until that time the instruments are used individually to vary the tone color in the melodic line. The alteration of the tonal qualities adds tension to rising melodic lines which is not as obvious in the version for violin and piano.

In measure 20 the full orchestra is used tutti. In this measure however, is one of the few changes made from the original. In L. #921 for piano and violin, the first beat in the measure is rhythmic pattern of one eighth and two sixteenth notes. In L. #921a for orchestra, in this measure the first beat is silent, emphasizing the weight of the tonal contrast. In the piano version measure 20 is almost the middle of a continuous phrase. There is no indication that this is to be a climactic moment. The silent first beat in the orchestra part followed by all instruments playing forte marks this place as the beginning of a section of major contrast.

In the recapitulation of the orchestral version the pattern discussed above is altered once more. The first beat of the measure is sounded by the horn, trumpets, violins and viola instead of being a silent first beat.

The doubling which begins in measure 20 continues only for four measures the first time through the section, continuing in the three voice texture which preceded it. In the written out repeat, the doubling continues from the same place in the music until the end of the movement.

The middle section discussed above is not repeated in the orchestral version, but is re-orchestrated with an additional change of articulation. In measure 65, the articulation is four accented quarter notes:

Example 42. Cowell, Fuguing Tune No. 16
(L.#921a), meas. 65.

In measure 80 (which corresponds to measure 65 in the written out repeat) the first two quarter notes are by strings, slurred, piano, and the second two quarters echo in the clarinet and bassoon.

Example 43. Cowell, Fuguing Tune No. 16
 (L.#921a), meas. 80.

ob.

cl.

B.N.

vln1

vln2

vla.

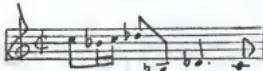
vc.

This echo answer is continued in like fashion through the section.

What is a Dal Segno repetition in the violin and piano version is, in the orchestral version, written out. It also begins piano instead of forte, and is played legato instead of articulated.

The addition of orchestral colors outlines phrases in a manner which is less clear with violin and piano. In measure 34, the left hand piano has the following figure:

Example 44. Cowell, Fuguing Tune No. 16 (L#921), meas. 34.



In the orchestral version the clarinet plays the first four notes, while the horn picks up the phrase in the middle of the pattern. This particular phrasing is an example of how orchestration alters the music without altering the notes.

Example 45. Cowell, Fuguing Tune No. 16 (L#921a), meas. 34.

Only a few of the hymns and fuguing tunes were provided in more than one version. This one offers an opportunity to review the music from two perspectives. Cowell continues his preference for the three-part voicing even when he has the resources of a full orchestra to use. This is in keeping with his understanding of Walker's practice in writing the early fuguing tunes. His

orchestration seems to be more for contrast and clarity than for blending and thickening.

This work, which comes late in Cowell's life and development as a composer, is not an experiment, but rather a well-designed effort in a medium with which the composer was confident and comfortable. The reiteration of his intent by orchestrating the earlier work with only minimal changes is sufficient verification that he was satisfied with the result.

Gravely and Vigorously
For Cello Alone

in Memory of President John F. Kennedy

This work, #922 in Lichtenwanger's listing, was conceived as a hymn and fuguing tune, and was assigned number 17. The publisher, however, "urged that a memorial piece like this not be issued as part of a series, so Cowell converted the tempo marks into a title. No other work took its place as No. 17 in the hymn and fuguing tune series." ²⁶

The date on the music is November 23, 1963, the day after the death of Kennedy. The dedication and the date suggest that Cowell wrote this work in less than twenty-four hours. Unless Cowell had previously had the

26 Lichtenwanger, The Music of Henry Cowell, p. 306.

manuscript in hand and merely added the dedication on the day after the assassination, it shows a remarkable facility for marshalling his musical thoughts. It is all the more remarkable when one recalls the events of that day: the utter absorption with the images on the television screen, the funeral music being played over the radio, and the emotional turmoil being felt by the entire country. That a man could channel his feelings into a musical work and complete it in the time frame indicated by the dedication date is impressive.

The work is in two movements, the first slow and restrained, and the second quick. As is so often the case, Cowell uses a Da Capo form; Da Capo al Fine in the Hymn, and a Dal Segno al Fine in the Fugue. These devices automatically impose an A-B-A form on each movement.

Hymn

The movement is in three half notes to the measure with a half note being equal to 60 mm. There are no double stops for the instrument in the A section of the Hymn. The monophonic texture of the first part recalls the sound of early Gregorian Chant. The mode is C Minor.

Example 45. Cowell, Gravely and Vigorously, meas. 1-6.



Although the absence of secondary harmonic voices and the insertion of non-harmonic tones confuses the harmonic progression, the even phrases and cadence formulae permit the ear to establish a tonality and harmonic progression for the movement. In C Minor, that progression is: tonic, sub-mediant, dominant, tonic and tonic (a total of five phrases of six measures each). The rhythm in each phrase is imitative as is the melody.

Cowell usually uses modes in his hymns and fuguing tunes, but the only modal suggestion in this hymn is in the fourth phrase when he flats the second scale degree briefly for a Phrygian sound and then reverts to the major second before the final.

Octave displacement is a feature of this first section as well. The melody often continues at the octave interval, which lends an angular shape to a melody that would be otherwise trite.

The B section makes use of double stops alternating with a rhythmic pattern of eight eighth notes/two quarter notes. There are four phrases in the B section, two of six measures, and two of seven measures.

Example 46. Cowell, Gravely and Vigorously, meas. 31-33.



Harmonically the B section establishes G Minor and C both Major and Minor before leading back to the Da Capo with a scale passage on the dominant of C Minor.

Each phrase in the B section has a clearly defined cadence: tonic in inversion, dominant, tonic in root position. This cadence is found in the middle of the phrase instead of the end. This has the effect of establishing a tonality, but leaving the phrase ending somewhat ambivalent.

The Hymn has a plaintive sound due to its monophonic chant-like construction. The contrasting B section has continually shifting tonality and modality.

This Hymn uses a greater dynamic range than many of Cowell's others, three of the phrases in the first section reaching fortissimo, and the fourth phrase reaching pianissimo. The second section begins and ends forte, and diminishes to piano in the middle. These features add to the expressive qualities of the movement.

Fugue

A fugue is by definition a polyphonic form. The first melodic statement continues while the second statement or answer begins in another register. The answer in this fugue is sounded monophonically except for the whole note which concludes the motive.

The four measure theme (in C Major) is repeated at the same pitch before modulating to the dominant for the second statement, which is also repeated at its own set of pitches. The third statement is at an octave above the original, and stated again at the subdominant. These third and fourth statements are not repeated. These statements are followed by one in the supertonic and another in the submediant. A brief development concludes the first section. The second section is comprised of new melodic material in short fragments. These fragments outline tonalities of G Major, B Major, E Minor (both its tonic and its dominant), and G Major which leads back to the fugal section in C Major.

This fugue is more derivative of the fugue idea than an actual fugue. It may be argued that a two or three voice fugue is not practical on a single instrument, but other composers have managed to accomplish it on string instruments, so Cowell's purpose in realizing this movement in this manner may be considered to be deliberate.

CHAPTER 6 SYNTHESIS AND CONCLUSIONS

Several research questions were presented in Chapter 1. The first asked how Cowell, as an educator, approached the teaching of music of the twentieth century? From the course descriptions examined in Chapter 4, a commitment to contemporary music and composers was indicated. Although the traditional masters of the past were not ignored, the emphasis on current musical trends was dominant. Among the ways Cowell exhibited this commitment were leading his students to examine music more in regard to its own inherent aesthetic qualities rather than to place music in a historical framework, offering his classes a variety of techniques to use in approaching contemporary music, and providing them the opportunity to experience the music in person.

In examining the second research question related to his efforts in music education concerning the composers and techniques which were covered in Cowell's classes, the course outlines reveal a preponderance of classes dedicated to the musical issues of the day as opposed to an examination of the practices encountered in the standard music literature of the nineteenth century.

During the 1930s and 1940s many of the leading composers of Europe left their homeland and resettled in the United States. Many of them were present in New York City for a period of time. As this area became the cultural hub of the United States at this time, many American composers also gravitated to this center. Cowell made use of this unusual pool of talent by having these composers meet with his classes and explain their methods and techniques. All of the guests who shared their time have not become famous, but Cowell's selection is, on the whole, prophetic: Aaron Copland, John Cage, Paul Creston, Richard Franko Goldman, Otto Luening, Douglas Moore, Virgil Thomson, Edgard Varese, Bela Bartók, John Alden Carpenter, Morton Gould, William Grant Still, and others. Cowell not only had composers as guests, he also invited various ethnic groups to demonstrate their unique musical talents to his students. It must be admitted that Cowell's situation in having access to this vast pool of talent was unusual; however, Cowell seems to have been alone in availing himself of the opportunity to tap this resource. A pivotal point of this study is the realization that Cowell did not limit his students to a particular professor's understanding of the world of music, but rather brought the world of music into the classroom for the students to view and hear and judge.

The third of the research questions related to Cowell's career in music education had to do with his efforts to close the distance between the artist and the audience of the twentieth century. In addition to the points stressed above which permitted students to become familiar with current techniques and personalities of their own day, Cowell sponsored concert series and reading sessions of modern music. He also offered continuing education opportunities in his course, permitting greater depth to the coverage of the contemporary music scene.

The research question related to Cowell's own musical output asked if Cowell was able to establish a relationship between the handling of new musical materials and old rules of harmony and counterpoint. Although Cowell was most often recognized for his experiments in piano technique, this area of his compositional activity is rather limited when compared to his total output. The hymns and fuguing tunes are a representative part of his work, built on a historical premise: the early American hymn and fuguing tune. That the concept is used by an experimental modernist offered the opportunity to discover the relationships between modern and traditional approaches to music.

The form of the hymns and fuguing tunes themselves are well established historically: chorale and fugue, toccata

and fugue, and two-part overture, etc. Cowell uses simple ternary construction (A-B-A) in many of the works. Within this setting are found the use of modal scales as well as scale patterns of Cowell's own devising. This use of established forms and patterns is tempered by a freedom to alter the forms in their classical sense to the point that there could be some question as to whether the label accurately describes the result. Chromatic dissonance, unexpected harmonic combinations, and unusual instrumental colors are a few of the other features which place these works firmly in the modern camp.

In Chapter 1 the preliminary review of current literature revealed that a need has been expressed for a more comprehensive approach to the music education curriculum. Specifically, the curriculum needs to include: music other than those of the Western tradition, and the experimental directions of the expanding Western art music repertory. The results of this study have demonstrated a congruence between the methods of Cowell in his pedagogical career and the concerns of music educators in our own time some fifty years later.

The outlines of Henry Cowell's classes "Music of the World's Peoples" could serve as a model for the kind of educational experience that is being recommended. He had his students experience music of many cultures, related

those musical ideas to the growth of Western music, and presented a wholistic view of world music.

The study revealed Cowell's concern about the pervasiveness of the European tradition in a country where the common cultural ties are increasingly tenuous. Much of his emphasis was on the need for raising the consciousness of Americans about their own composers.

In his concert career he not only performed, he lectured about the materials of new music. In his articles and books and in his extended teaching career, the focal point of Cowell's life was to build bridges between the public and the artistic community. He did this by creating an opportunity for artists and community to discuss together, to listen together, and to share experiences. Cowell went beyond the sterile lecture/demonstration type of presentation by having composers and performers come to his classes and discuss their work in person. This type of personal appearance would likely have had an effect of increasing interest in the music of the cultures and of the composers that participated in these sessions. The effectiveness of the approach may be partially evaluated by the number of years that it was included as part of the New School curriculum.

It must be noted that the courses taught by Cowell that most closely reflect the recommendations now being

made by the College Music Society and others, were offered at the New School for Social Research rather than at Columbia, Peabody, Stanford, or Mills College. The New School was oriented more toward adult education than traditional schools that serve the post adolescent. Because of its less traditional role, the New School seems to have afforded its professors greater freedom in the structuring of new classes and in the content of the classes than would be true in other colleges or universities. The implication is that those colleges serving the traditional student, and required to abide by the strictures of regulating agencies such as the National Association of Schools of Music, may not have the flexibility necessary to implement the kinds of changes being advocated by current research. Curriculum changes may need to be implemented and proven in less traditional settings before they can be integrated into programs already overloaded with requirements.

Future research might include investigation of other pedagogical models with a similar commitment to a comprehensive music education curriculum. Such research could lead to the development of curriculum more in tune with the demands of the twenty first century.

Richard Franko Goldman provided the following summation of Cowell's influence, in which his contributions in the area of pedagogy are clearly and movingly stated:

Henry was a mover, and one of the enlivener of music in our time. All of us, whatever our musical tastes and practices, owe him a great deal. He helped two generations to see and think and hear, and he helped to create and build a foundation for "modern" music in America. This is not a small achievement; it is a gigantic one, and should not be forgotten.

1 Richard Franko Goldman, "Henry Cowell (1897-1965): A Memoir and an Appreciation," Perspectives of New Music, 4/2 (Spring-Summer 1966): p. 28

APPENDIX A SYDENHAM'S CHOREA

Sydenham's Chorea (Chorea Minor; Rheumatic Chorea; St. Vitus' Dance). Sydenham's chorea is generally regarded as an inflammatory complication of Group A B-hemolytic streptococcal infections. After the infection, the time interval before the onset of chorea (sometimes up to 6 mo) is longer than that of other rheumatic complications, and the chorea may begin as, or after, other clinical and laboratory features have returned to normal. ...Sydenham's chorea may thus appear to be an isolated unrelated event.

Symptoms and Signs

The patient develops rapid, purposeless, nonrepetitive movements that may involve all muscles except the eyes. Voluntary movements are abrupt, with impaired coordination. Facial grimacing is common.

Treatment

No medication is consistently effective. ...Chorea is best regarded and treated as a transitory, reversible form of cerebral palsy. ...the ailment is self-limited, it will ultimately subside without residual damage, and...the temporary impairment of motor functions will not affect intellectual capacity.

See "Neurologic Disorders: Sydenham's Chorea,: The Merck Manual 15th edition, edited by Robert Berkow, M.D. (Rahway: Merck Sharp and Dohme Research Laboratories, 1987) pp. 197-198.

APPENDIX B
COURSES TAUGHT BY COWELL

NEW SCHOOL FOR SOCIAL RESEARCH

1930 Spring
A world survey of Contemporary music

1931 Winter
What the Twentieth Century has added to Music

1931 Fall
Appreciation of Modern Music
Comparison of the Musical systems of the world
Workshop in modern music
Concert series

1932 Spring
Musical systems of the world
Appreciation of modern music
workshop in modern music
concert series

1932-1933
The place of music in society
Music and Concert Series
Theory and Practice of Combining Rhythms (Work course)

1933-1934
Contemporary American Music
Music Systems of the World (Comparative Musicology).
Concert Series
New Possibilities in Piano Playing

1934-1935
(Cowell taught first semester, was in Germany 2nd)
Primitive and Folk Origins of Music
Creative Music Today
 a. Elementary Harmony (Work Course)
 b. Modern Harmony

1935-1936
The Creation of Music (how to compose-for beginners)
Primitive and Folk Origins of Music
Creative Music Today (Work Course)
 a. Elementary Harmony
 b. Modern Harmony
Theory and Practice of Rhythm (work course)

Cowell is not listed in the catalogues from Spring 1936 to Spring 1941

- 1941 Spring
 - Creative Music in America
 - Workshop in Musical Theory
- 1941-1942
 - Symposiums on Current Musical Issues
 - Creative Music in the Americas
 - Musical Theory (work course)
 - Musical composition (work course)
- 1942-Spring
 - Symposiums on Current Musical Issues
- 1942-Spring cont
 - The Art of Listening to Music
 - Introduction to Musical Theory (work course)
 - Musical Theory: Advanced
- 1942-1943
 - Musical Theory: Introduction
 - Musical Theory: Advanced
- 1943 Spring
 - Musical Theory: Introduction
 - Musical Theory: Advanced
- 1943-1944
 - Music of the Peoples of the World
 - Musical Theory: Introduction
 - Musical Theory: Advanced
- 1944-January 10
 - Music of the Peoples of the World
 - Musical Theory: Introduction
 - Musical Theory: Advanced
- 1944-September May 1, 1944
 - Music of the Peoples of the World
 - Music as an Art and a Livelihood
 - Elementary Music Theory
 - Creative Music and Free Composition

Cowell is not listed for either fall or spring
1945-1946.

- 1946 September 2
 - Music Theory: Elementary
 - Music Theory: Advanced
- 1947 Spring December 30, 1946
 - Music Theory: Elementary
 - Music Theory: Advanced
- 1947 September 1
 - Music of the Peoples of the World
 - Music Theory: Elementary
 - Music Theory: Advanced

1948 Spring December 29
Music of the Peoples of the World
Music Theory: Elementary
Music Theory: Advanced

1948 September 6
Music of the World's Peoples
The Meaning of Modern Music
Music Theory: Elementary
Music Theory: Intermediate

1949 Spring
Music of the World's People in America
Living Composers
Music Theory: Elementary
Music Theory: Advanced

1949 September 5
The Meaning of Modern Music
Living Composers
Music of the World's Peoples

1949 cont.
Music Theory: Elementary
Music Theory: Intermediate
Music Theory: Advanced
Seminar in Musical Composition

1950 Spring January 2
Music of the World's Peoples
Theory: Elementary
Theory: Intermediate
Theory: Advanced
Seminar in Musical Composition

1950-1951 September 4
Music of the World's Peoples
The Meaning of Modern Music
Living Composers
(Music Workshops)
Pre-Elementary Theory
Music Theory: Elementary
Music Theory: Intermediate
Music Theory: Advanced
Orchestration Workshop

1951 January 1
Music of the World's Peoples
The Meaning of Modern Music
Living Composers
Seminar in Musical Composition
(Music Workshops)
Pre-Elementary Theory
Music Theory: Elementary
Music Theory: Intermediate
Music Theory: Advanced

1951 Summer April 9
 The Nature of Music
 Music of the World's Peoples

1951-1952 September 3
 Music of the World's Peoples
 The Meaning of Modern Music I
 The Meaning of Modern Music II
 Pre-Elementary Theory
 Music Theory: Elementary
 Music Theory: Intermediate
 Music Theory: Advanced
 Seminar in Orchestration
 Seminar in Musical Composition

1952 Spring January 7
 Music of the World's Peoples
 The Meaning of Modern Music II
 Music Theory: Elementary
 Music Theory: Intermediate
 Music Theory: Advanced

1952-1953 September 1
 Music of the World's Peoples
 Musical Iconoclasts
 Elements of Music I
 Harmony and Counterpoint
 Materials of Modern Music
 Seminar in Composition and Orchestration

1953 Spring, January 5
 Music of the World's Peoples
 Classics of 20th Century Music
 Elements of Music I
 Harmony and Counterpoint
 Materials of Modern Music
 Seminar in Composition and Orchestration

1954-1955 September 7
 Music of the World's Peoples
 Classics of 20th Century Music
 How to Read Notes (workshop)
 Elements of Music I (workshop)
 Harmony and Counterpoint I (workshop)
 Harmony and Counterpoint II (workshop)
 The Materials of Modern Music (workshop)

*Rhythm - Sidney Robertson Cowell

1954 Spring January 4
 Music of the World's Peoples
 Classics of 20th Century Music
 How to read Notes (workshop)
 Harmony and Counterpoint II (workshop)
 The Materials of Modern Music (workshop)

*Rhythm - Sidney Robertson Cowell

1954-1955 September 6
 Current Music Concerts
 Opera Concerts
 Music of the World's Peoples
 Classics of the 20th century
 How to Read Notes (workshop)
 The Materials of Modern Music (workshop)

1955 Spring January 3
 Current Music Concerts
 Music of the World's Peoples
 How to Read Notes (workshop)
 The Materials of Modern Music (workshop)

1955 Summer Session April 18
 The Nature of Music

1955-1956 September 5
 Current Music Concerts
 Music of the World's Peoples

Masterpieces of 20th Century Music (HC and Wigglesworth)
Materials of Modern Music (HC and Wigglesworth)

1956 Spring Jan 2
 Masterpieces of 20th Century Music
 How to Read Notes

1956-1957
 Cowell not listed

1957 Spring January 1
 Cowell not listed

1957 Summer April 8
 Cowell not listed

1957-1958 September 2
 Masterpieces of 20th Century Music (HC and Wigglesworth)
 Music of the World's Peoples

1958 Spring 1958
 Masterpieces of 20th Century Music (HC alone)

1958 Summer April 7
 Cowell not listed

1958-1959 September 1
 Masterpieces of 20th Century Music (Wigglesworth)
 Music of the World's Peoples
 Advanced Composition

1959 Spring January 5
 Masterpieces of 20th Century Music
 Advanced Composition

1959 Summer April 20
 Cowell not listed

1959-1960 September 7
 Music of the World's Peoples

1960 Spring January 4
Masterpieces of 20th Century Music
1960 Summer April 4
Cowell not listed
1960-1961 September 5
Masterpieces of 20th Century Music
Music of the World's Peoples
1961 Spring January 2
Music of the World's Peoples
1961-1962 September 4
Masterpieces of 20th Century Music
Music of the World's Peoples
1962 Spring January 15
Music of the World's Peoples
Masterpieces of 20th Century Music
1962-1963 Fall September 4
Music of the World's Peoples
Masterpieces of 20th Century Music
1963 Spring January 1
Music of the World's Peoples
Masterpieces of 20th Century Music
1963-1964 Fall September 4
Masterpieces of 20th Century Music
Music of the World's Peoples
1964 Spring January 1
Cowell Not Listed

COLUMBIA

1950-1951
Literature of Opera
Literature of the Symphony
1951-1952
Literature of the Opera
Literature of the Symphony
Twentieth Century Music
1952-1953
Introduction to Music
1953-1954
Composition
1954-1955
Advanced Composition

PEABODY

1952-1953

Form and Analysis I
 Form and Analysis II
 History of Music I
 History of Music II
 Music Literature I
 Music Literature II
 Music Literature III
 Music literature IV
 Music Literature V
 Music Literature VI
 Music Literature VII
 Music Literature VIII
 Music of the 20th Century
 Principles of Teaching
 Principles of Composition

1953-1954

Form and Analysis
 History of Music
 Solfege IV

1954-1955

Form and Analysis I
 Form and Analysis II
 Keyboard and Aural Harmony
 Solfege
 Composition
 Counterpoint

1955-1956

Introduction to Contemporary Composition
 Music Literature
 Solfege
 Keyboard and Aural Harmony IV

MILLS COLLEGE

1933 Summer

Comparative Musicology

1934 Summer

The Appreciation of Modern Music (18 lectures)

UNIVERSITY OF CALIFORNIA, SAN FRANCISCO

1934 Spring

The Appreciation of Modern Music

STANFORD UNIVERSITY

1934 Summer
The Appreciation of Modern Music
Comparative Musicology

EASTMAN SCHOOL OF MUSIC

1962 Summer
Advanced Composition
1963 Summer
Advanced Composition

APPENDIX C
MUSIC EDUCATORS NATIONAL CONFERENCE REPORT ON
CONTEMPORARY MUSIC IN THE UNITED STATES

Statement of Purposes. The following purposes can be stated for the area of Contemporary Music in the United States:

- (a) To bring about a better cooperation between American composers and educators, and
- (b) To select and foster the use of contemporary American music in the schools.

Execution of Purposes. In order to fulfill the purposes as stated above they have been classified into (1) General, and (2) Specific.

GENERAL

It is imperative that composers become interested and be informed as to the needs and problems of the music education field.

Likewise, music educators should be willing to review and preview the work of contemporary American works. On a basis of careful examination, periodical recommendations to music editors and publishers should be made of desirable and suitable material.

SPECIFIC

Music educators should make it known that they are not only willing but anxious to use their organized groups for experimental reading of new compositions. This will not only aid the composer but be very beneficial in the development of sight-reading.

The composer will profit by learning desirable lengths, difficulty, and general needs.

There is a very healthy and helpful attitude of cooperation between music educators and publishers as well as between composers and subscribers. This cooperation should be enlarged to form a triangle so that the

cooperation is among all three (music educators, composers and publishers) so that all viewpoints are encompassed at the same time.

A periodic review of contemporary music in professional journals will aid greatly. This is done at the present time but should be extended.

By the inclusion of acceptable and desirable contemporary works in the Manual for Competition-Festival Material which is to be revised, would bring these selections to the attention of school music directors.

Recommendations: That the music educators in the field could further the cause of American music by

- (a) the consistent use of contemporary compositions on their programs.
- (b) contacting the MENC National Office
- (c) experimental readings of new works from composers, local or otherwise.

It was felt that the committee work in this area is vital to the normal musical growth of our young people. The full cooperation of the MENC members in the execution of this program has been earnestly solicited.

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BIOGRAPHICAL SKETCH

Edward Carwthen received his Bachelor of Fine Arts degree in music education, with high honors from the University of Florida in 1959. His Master of Arts in Music Theory was obtained at the Eastman School of Music in Rochester, New York. He began work on the Doctor of Philosophy in curriculum and instruction with an emphasis in music history through the Department of Instruction and Curriculum of the College of Education at the University of Florida in 1982. Mr. Carwthen is married to his high school sweetheart, and they have two sons: Jeffrey and Robert, and three grandchildren: Briana, Bethany, and Christopher.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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Camille Smith
Associate Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

John Kitts

John Kitts
Professor of Music

This dissertation was submitted to the Graduate Faculty of the College of Education and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

May 1991

David C Smuck *(signature)*
Dean, College of Education

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UNIVERSITY OF FLORIDA



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